

FEBRUARY

APOLLO

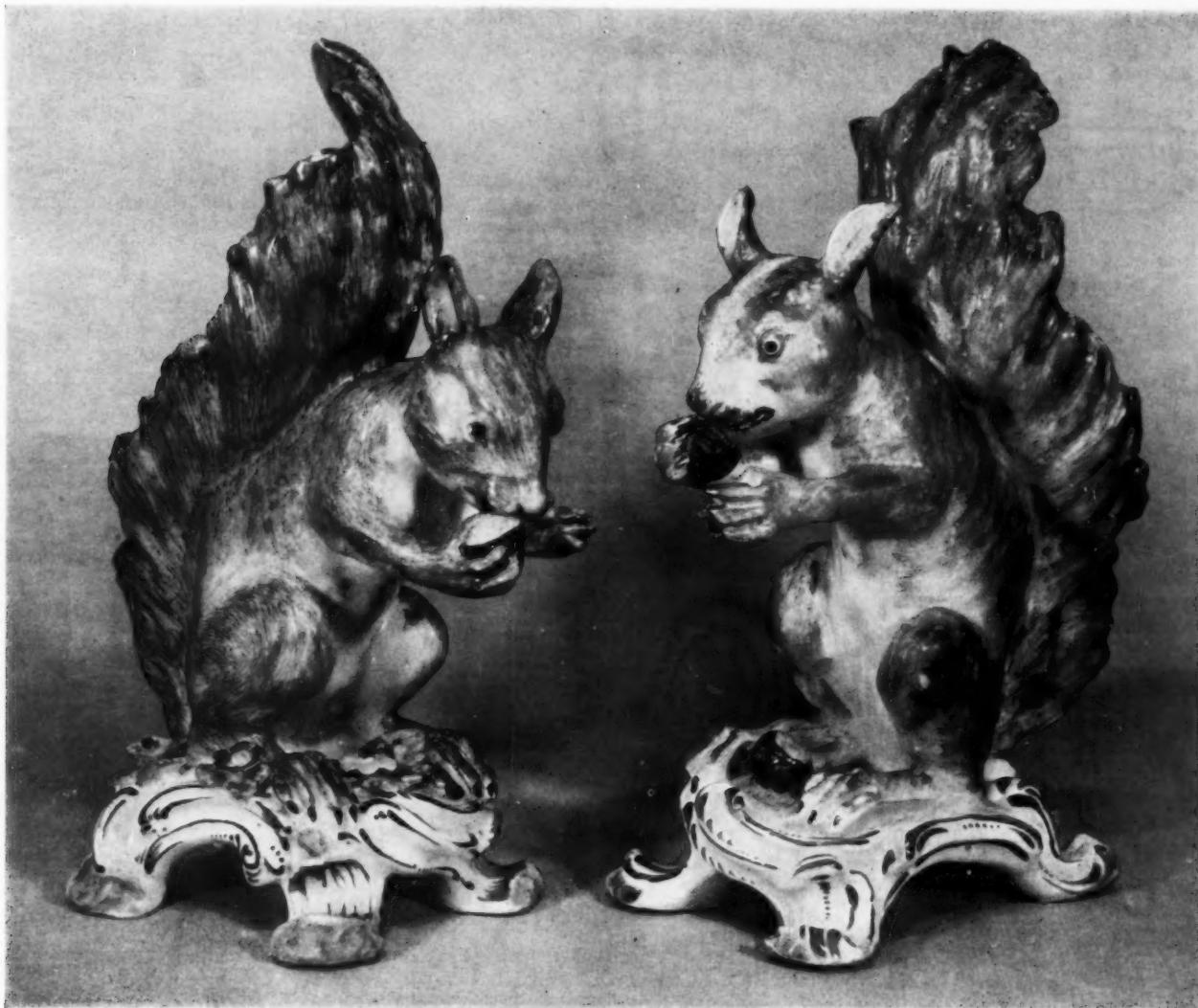
1946

*the Magazine of the Arts for
Connoisseurs and Collectors*

LONDON



NEW YORK



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CURRENT SHOWS AND COMMENTS BY PERSPEX

SCYLLA AND CHARYBDIS

AT the head of the stairs in Burlington House rival turnstiles creak, angrily one imagines, against each other. On the one side an announcement invites patrons to the Royal Society of Portrait Painters' Fifty-third Annual Exhibition; on the other a similar device announces the presence of the London Group. Dignity and impudence: for the Royal Portraitists are surely the most eminently respectable of all academic bodies short of the Royal Academy itself, whilst the London Group, inheritors of the tradition of the Camden Town Group, have about them an air of Cockney *gaminerie*. They are rude and crude, as the Portraitists are, dare we say, *dude*.

So at the staircase head we pause. At this moment when London is taking art more seriously than at any time in living memory, when the enterprise of the British Council has caused something like a furore which has brought the triune daughters of ancient night raging day after day in the correspondence columns of the Press, that pause on the upper landing of Burlington House is fraught with significance. I am inclined to say: *woe unto him or her that pauses not*. For that is *prejudgment*, whose synonym is *prejudice*.

If, therefore, I entered the domain of the Portrait Society first it was with the pull of the London Group at my back; and when I left and, as it were, crossed the floor of the house, I knew why the London Group had come into being. Yet when I passed through the rival turnstile I began immediately to yearn for the suave and debonair respectability of the Royal Portraitists, to sigh for the accent of Eton and Harrow which would supply the missing aspirates, clipped vowels and errant final g's of Camden Road.

Perhaps it is a mistake to have so many portraits together. Inevitably, they are of the nature of that "garniture and household stuff" which Browning's *Pictor Ignotus* scorned so lyrically. Patrons, especially those who go to the Royal Portrait Painters, want a likeness of their recognisable if slightly idealised selves, and withal a piece of furniture for the drawing room, the board room, or the college hall. They do not stipulate art. As it happens art has, at least for the time, turned to the worship of other gods than this one of the recognisable surfaces and colour of things. So one is confronted with three hundred or so examples of polite and competent painting—much of it quite terrifyingly competent, as when David Gunn or de Glehn or Oswald Birley are at work—but very few thrills. Frank Salisbury did an interesting if journalistic thing with the much-painted Field-Marshal Montgomery by putting a shadow map of Europe behind him, and then somewhat spoiled his effect by placing something fiercely heraldic in the top corner of the picture which took one's eye right away from his subject. Cathleen Mann's portraits remain in one's mind because they show a preoccupation with art as such, as well as with portraiture in the photographer's studio sense. She has a charmingly loose

impressionistic technique which breaks up the surface forms with light, and for these portraits of the habitués of De Brett she has invented a clever formula of placing their stately homes in the background.

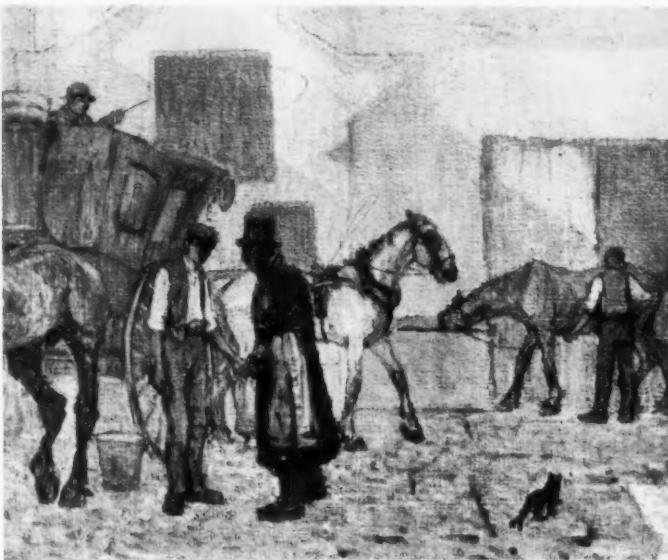
This reference to Cathleen Mann takes one away from Burlington House for a moment to an Exhibition of her work at the Lefevre Gallery. Here, free from the demands of portraiture in which she has specialised, we see her individualised technique exercised for its own sake. The gay colour, the feeling of easy mastery, makes almost every picture a pleasant thing. Perhaps they are just a little too easy and unselfconscious, and one occasionally wishes she had taken her subject more seriously.

Nevertheless some, such as the one of "St. James's Park, Summer," have a solidity, a dignity and a combination of structure and colour which make them rank high in contemporary painting.

We were, however, at Burlington House about to pass through the second turnstile. The London Group represents rebellion so far as England is concerned. Almost every name of challenge and experiment is on its formidable list of members. All the forward flowing tide—the New English of its first surge, the Slade School, the old Camden Town Group, innumerable little groups of Five and Seven—have ultimately been drawn into this channel. It is well, therefore, that the President and Council of the Royal Academy should give them the hospitality of Burlington House so that we can judge what this movement amounts to.

Personally, I will confess disappointment. There were interesting pieces here and there but

the general impression was that these pictures were small in scale and unimportant. (The two things do not necessarily go together, but I am recording a general impression on this occasion.) The London Group art felt strangely amateur, as though nobody had taken it very seriously. Not least in this respect was it the reverse of that of the Portrait Society which had obviously taken its commissions very seriously indeed, housed them in resplendent frames, used large-sized canvases, and generally behaved with a maximum professional air. One was almost surprised therefore at the revelation in the catalogue that some of these London Group pictures were bearing names of importance, and, indeed, when one looked at them they justified the names: Duncan Grant, Vanessa Bell, R. O. Dunlop, Keith Baynes, Bernard Meninsky, Ivon Hitchins, Thérèse Lessore, Randolph Schwabe, the work of such painters cannot be overlooked. Actually I liked the work of Ivon Hitchins better than any I had ever seen by him, for I usually have found its tendency to dull green-yellows and brown-greens depressing, whereas here were some delightful colour effects which pleased one and by-passed his unconcern with formal structure. Vanessa Bell had a picture called "The Kitchen," which did attractive things with a commonplace scene and showed a real painter's vision.



THE CAB-YARD, MORNING

Oil Painting

by

ROBERT BEVAN

From the collection at the Lefevre Gallery

PERSPEX's choice for the Picture of the Month

What then was wrong with this Exhibition as a whole was that it lacked self-assertion. The younger generation who according to Ibsen are, or should be, knocking at the door seemed to be rather timorously tapping at the servants' entrance. The magnificent solid oak portal of the Portrait Society and other Royal houses does not open to such. The work, too, in so many instances carries no conviction of serious purpose or of personality seeking a means, even an unorthodox means, of self-expression. So as I passed through the rooms of the London Group Exhibition I found myself dissatisfied. *Gaminerie* should at least be emphatic; impudence cannot mumble its insults to dignity if it wishes to be noticed.

I believe that the fault, dear Brutus, is in the artists themselves, for when one goes to the Paul Klee Exhibition which the Tate Gallery authorities have organized at the National Gallery there is much matter for thought. Remembering that I had been positively and quite violently repulsed by the—I hold, over-rated—work of Picasso at South Kensington, I approached Paul Klee rather prejudiced against his abstract art. I knew it comparatively slightly; had only seen an occasional work and had often disliked it. I was not of that wildly eulogistic school of thought which claims that every painting by Paul Klee gives a thrill of aesthetic delight to a sensitive mind, and I am still in that position. I remembered once seeing a picture called "Lady with a Necklace" which, in my then untutored opinion, would have been better if the lady in question had had a neck. I remembered, too, Klee's own aesthetic doctrine enunciated at one moment when he "went for a walk with a line", evidently as a good dog-lover goes for a walk with a dog and allows the dog to go its own doggy if non-human path. In this slightly antagonistic mood, therefore, I approached the Paul Klee Exhibition; and let me say here that I strongly discourage the idea of approaching any Exhibition, or any work of art, in a particular mood towards it.

Given these circumstances, Klee achieved a triumph. The pictures are all rather small (the one comparatively large one is not a success; it looks empty and loses the sense of intimacy which is one of Klee's great assets). There is an obvious experimentalism in them, almost every method being tried except that naturalism from which this artist revolted from the very beginning of his career. Some of these experiments are obvious failures, hesitating between nature and design, as that "Lady with a Necklace" hesitated, and getting nowhere. The Exhibition being wisely catalogued in chronological order, we are able to watch the varying periods of this experimentation and the abandoning of certain methods of expression.

From all this one gets a vivid impression of a personality. It is one preoccupied chiefly with abstraction of line, form, and colour. There is a charming sense of harmonious colour, a deep interest in linear treatment for its own sake, and with a certain lyrical quality which gives his work the pleasingness of minor poetry. Happily there is not that feeling which we get with so much modernist art that the artist takes no trouble at all about his technique. Sometimes Klee does give us this feeling—his "Meeting in a Field," for instance, in this Exhibition is childish nonsense, and there is some bogey-man stuff which belongs to that period for which the Surrealists hail him as their leader. These and such lapses apart, there is a sense of quiet seriousness and search which gives us a respect for the artist. It is not slovenly, as much modern art is. It is sensitive and faintly precious.

The trouble with—or should it be "for"—people like Paul Klee is their admirers. "This side idolatry" would be a feeble description of the kind of eulogy which is thrust upon them. Cries Herbert Read: "Any element we like to isolate, be it line or composition or harmony, is subtle and exquisite; and these elements are always blended with infallible judgment and taste. What then, could remain for disagreement, for argument? For me personally, nothing at all. I have been entranced, in some degree, by every picture of Klee's that I ever saw—and I have seen hundreds." In this state of trance the critic tells us first that Klee's purpose has been "undeviating"—"I want to be as though new-born, knowing nothing, absolutely nothing, about Europe; ignoring poets and fashions, to be almost primitive," he quotes from Klee's own diary when the artist was 23—and then proceeds to record his deviations. "For the next ten years Klee is seen patiently exploring the idioms of his time" (this hardly agrees with the desire to "know nothing, absolutely nothing, about Europe and fashions") and, indeed, we learn how he explored Italian engravings, impressionism, art nouveau and cubism. There is nothing against this sincere exploration,

in which every artist indulges; and the indiscretions of our youthful diaries should not be used in evidence against any of us—most of us in our mature wisdom have blushfully burned them. But we look to critics to sort these things out for us, even if doing so disturbs a trance.

Naturally, Klee's anarchic ideals and anarchic personality appeal to that of Herbert Read, whose great contribution to aesthetic thought has been the demand that an artist should have the right to find and pursue his own vision untrammelled by traditional art or cross reference to the appearances of nature. It is in this spirit, therefore, that we must approach Paul Klee, and we will probably get a great deal of enjoyment from some of his work if our own individualities enjoy some harmony with that of the artist. That is part of the great risk taken by the extreme individualist in art: that he has deliberately departed from common experience to an introverted meditation. If he is a great enough person, capable of encompassing and expressing some hinterland of the mind and spirit which is of universal significance even though it is not of universal experience, his art will come to have meaning and purpose, even though his own day and generation neglect him. Such was Blake with his sweeping spiritual insight which pierced so far beyond the smug rationalism of his own century. Blake is an instance where the content and a sufficiency of technical achievement as an artist brought something justifiable anarchic into art. But anarchy is a dangerous path, dangerous not because in fear we would discourage any exploration of the human spirit but because it so easily leads to futility.

So one turns back from the all-too-personal expression of a Paul Klee and restores balance next door at the Exhibition of the contributions which the Art-Collections Fund have generously made to our great Art possessions. Here, indeed, one is brought face to face with the slow but sure traditionalism of European art, "broadening down" with Tennysonian certainty "from precedent to precedent." There are lovely and truly entrancing things at every step, and some of the more recent acquisitions such as the splendid Dürer or Dürer School "Madonna of the Iris" demand more than one visit. Here is a picture which is a synthesis of painting and design up to, and indeed far beyond its own date. It contains everything which the moderns search for so painstakingly or reject so cavalierly. We realize that the very achievement of such synthesis drove art to analyse its elements, and artists in despair to concentrate upon one of these. The classics of European painting remain colossal: besetting the world of art, rendering petty and crude so much of the effort of our generation.

It is, indeed, only when art is approached with the dignity and seriousness of the old masters that anything of importance emerges. Perhaps it was this lack of high purpose which had haunted me at the London Group Exhibition. That it need not be absent from work of our own time was amply demonstrated at the fine Exhibition of Dutch Art during the Occupation which is showing at the R.W.S. Gallery in aid of the funds of the Help Holland Council. Here are works born amid the terrible miseries and perils of the German occupation, reflecting something of the tragic spirit of those days, but reflecting, too, the age-long power of Dutch art to express the life of its particular time and place. The bold symbolistic painting of the woman artist, Charley Toorop; the modified expressionism of Hendrik Chabot; the sculpture of Raedecker and Hildo Krop were satisfying and thrilling, as was much else in this Exhibition. All this rediscovery of what has been happening culturally during the black-out of the war years is very good; and when, as in this instance, it enables us to help materially those who have suffered so terribly it is even better.

One other Exhibition has been reviving delightful recollections to many of us, and that is of the work of Lucien Pissarro at the Leicester Galleries. A memorial exhibition of this fine artist whom we lost in 1944 reveals how steadfastly he pursued his individual vision and with what lovely results. I always feel that he belonged emotionally to the Impressionists, but intellectually was already slightly in reaction against the absolute worship of light, seeking to restore the form which their dazzled eyes so nearly lost. The collection on the walls of the Leicester Gallery shows him strangely grey and subdued in tone, but intimate and satisfyingly formal. It helps one to remember how definite was his influence upon English painting, for his connection with the artists of the Camden Town Group was one not to be forgotten.

Was Impressionism in France, and the "plus-a-little-something-the-*Impressionists-hadn't-got*" of the Camden Town Group,

TIBETAN ART

BY VICTOR RIENAECKER

THE exhibition of the Art of Tibet at the Berkeley Galleries, Davies Street, W.1, is the most comprehensive that has ever been seen in London. It comprises the Art of Tibet and its neighbouring countries, and has been made possible by generous loans from numerous private collections. Lord Tredegar has lent four small gilt-bronze figures, a Chinese Ivory Laughing Dwarf, and a Tantric Ritual Dagger; Mrs. F. Williamson has contributed several wooden Ritual Daggers, a silver-lined Skull on stand for Tantric rites, and several other interesting items; and Mr. Christmas Humphreys has lent a scarlet Cashmere robe, presented to the 1924 Buddhist Mission by the Dalai Lama; while from Mr. Lee Shuttleworth there is an ivory three-headed Avalokita of high artistic quality; and the Royal Asian Society contributes also an interesting Avalokita.

An admirable illustrated catalogue includes over 300 exhibits, and a foreword by Mr. H. Lee Shuttleworth supplies a wealth of information for the student.

Tibetan art has been referred to as "mystic," but it would be perhaps better to say "mysterious," and only "mysterious" because, comparatively speaking, little is known about it by the ordinary man in the street. This exhibition will do much to throw light on the type of art-products which may be regarded as typically Tibetan.

Perhaps the moral to be deduced from the history of Buddhism, and indeed of all the great world-religions, is that the vision of every original thinker or teacher ultimately becomes obscured, or falsified and twisted, in interpretation by disciples. Paul Valéry said that it was the destiny of every new art-phase to finish as a Sorbonne; and likewise every infant creed grows up into a maturity unrecognisable from its beginning. What would the Buddha, Mahomet, Jesus, or other founders of faiths think of what was later believed and done in their names? William



Fig. II. OLD GILT-BRONZE FIGURE OF LĀMA inscribed in Tibetan "Homage to Yan-lag-hgyur." Sino-Tibetan, 20 ins. high, "expressing the characteristics of the true sage and teacher"



Fig. I. GILT BEATEN COPPER LĀMA LOB-ZANG of Sakya sect. Inscribed in Tibetan and Mongolian. From Mongolia c. 1625, 20 ins. high, "expressive of the true spirit of Buddhism"

James wrote that "a survey of history shows us that, as a rule, religious geniuses attract disciples, and produce groups of sympathisers. When these groups get strong enough to 'organise' themselves, they become ecclesiastical institutions with corporate ambitions of their own. The spirit of politics and the lust of dogmatic rule are then apt to enter and to contaminate the original innocent thing." The history of Buddhism shows the same eternal law in operation. In Tibet, the Buddha's all-loving simple message to mankind became crystallised into "dogmatic rules."

Two seated figures in gilt-bronze are perhaps the most expressive of the true spirit of Buddhism. These figures realise plastically the attainment of inner peace and the power of imparting wisdom which is characteristic of the true sage and teacher. The first (Fig. I) represents a Lāma Lob-zang of the Sakya sect in the attitude of "The Blessing of Fearlessness"; while the second (Fig. II), which is inscribed (in Tibetan) "Homage to Yan-lag-hgyur," is in the posture of "The Best Perfection." There is a classical simplicity about these figures which is in marked contrast to that of the Eleven-headed Avalokita (Fig. IV), the patron Bodhisattva of Tibet and the Dalai Lama in his incarnation. This remarkable eleven-headed form is usually depicted in the standing attitude, and in the double pair of hands it often has weapons with which to defend its votaries. It represents the wretched condition of Avalokita when his head is split into pieces with sorrow at seeing the deplorable state of sunken humanity. The eleven heads are usually arranged, as here, in the form of a cone, in five series from below upwards, of 3, 3, 3, 1 and 1, and the topmost head is that of Amitabha, the spiritual father of Avalokita. Those looking forward wear an aspect of benevolence; the left faces express anger at the faults of men; while the right faces smile graciously at their good deeds, or in scorn at evil-doers. This form is frequently given a thousand eyes, a concrete materialistic expression of the name "Avalokita," "he who looks down," or Samanta-Mukha, "he whose face looks every way." The fixing of the number of eyes at one thousand is merely expressive of multitude and has no precise numerical significance. Unlike the thousand-eyed god of Brahmanic mythology

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—Indra—Avalokita's extra eyes are on his extra hands, which are symbolic of power ; and most of the hands are stretched forth to save the unhappy and the lost. The eye, which is ever on the look-out to perceive distress, carries with it a helping hand—a most poetic symbolism.

Religion seems to manifest itself in two different ways ; the one, a highly puritanical and ascetic form ; and the other a luxurious full-bodied ritual. Thus history shows, on one side, the growth of the trappings and accessories—of brasses, marbles, frescoes, stained windows, vestments—indeed all the atmosphere and overtones of devotion ; and, on the other side, there has been the saintliness which resents confusion and must live in purity, consistency and utter simplicity. Buddhism in Tibet, except perhaps for one or two minor sects, has expressed itself in a pageant of praise and a service of glory amidst jewellery and ornaments that probably have never been exceeded. To many, this superabundance of ornamentation will appear vulgar and tawdry, and will seem rather to conceal than to reveal the true spirit of religion. Whatever spiritual significance the outward show expressed, it must have been at best more *impressive* than *expressive*.

Buddhism in its purest form regarded its art as an aid to Yogic contemplation. Tibetan religious painting, especially of the Buddha, his disciples and Bodhisattvas, became extremely stylised ; all measurements, colours and attitudes were exactly prescribed, and could not be varied. An interesting convention is observed in the picture (Fig. III) of the Buddha instructing Kublai Khan and his Empress. The impressive figure of the Buddha occupies the centre of the composition ; next in importance is Kublai Khan ; while the Empress is less significant. Kublai Khan's conversion to Buddhism was regarded as miraculous, and Lâmaism received a mighty accession of strength at the hands of the great Chinese emperor. Tibet had been conquered by his ancestor, Jenghiz Khan, about A.D. 1206. This emperor, we know from Marco Polo and others, was a most enlightened ruler, and in searching for a religion to weld together the more civilised portions of his mighty empire he called to his court the most powerful of the



Fig. III. SAKYA PRELATE preaching Buddhism to Kublai Khan and Empress. Chinese Minister below. 32 ins. high by 20 ins.

Lâmaist hierarchs, the Sakya Grand Lâma, and chose Lâmaism as having more in common with the faiths prevalent in China and Mongolia.

The simple creed and rules of conduct of essential Buddhism, still possibly to be found in the most spiritual forms of Lâmaism, became overlaid with polydemonist accretions in later days of official Tibetan religious art. The hideous creations of Tantraism which were largely accepted by the lamas in the Xth century have ever since formed the most essential part of Lâmaism up to the present time ; their terrible images fill the country and figure prominently in the sectarian divisions of their Order ; and the fiction of reincarnate lamas was partly a political expedient of the hierarchy. Another perversion of the Buddha's original teaching was the adoption of Tantraism which began about the VIIth century ; and with Tantraism, Buddhism entered on its most degenerate phase. The idolatrous cult of female energies was seized upon, and developed its monstrous growth which crushed and strangled most of the little life yet remaining of pure Buddhist belief. Tantraism is based on the active producing principle (Prakriti) as manifested in the goddess Kâli or Durga, the female energy (Sakti) of the primordial male (Purusha or Siva), who is a gross presentation of the Supreme Soul of the Universe.

If the objects furnished for Yogi practice really brought enlightenment to the devout, it is surprising that so few great sages have emerged to tell of their spiritual discoveries. It seems probable that the priesthood was generally more concerned with maintaining the people in a state of spiritual darkness rather than imparting their knowledge of the eternal laws which is always the sign of the true sage. Those who did attain enlightenment seem to have retired to the seclusion of remote monasteries, and to have completely renounced contact with the outer world. We know of no revolutionary spirit thundering against the abuses of institutional religion, such as accompanied the Reformation in Europe.



Fig. IV. GILT-BRONZE ELEVEN-HEADED AVALOKITA WITH JEWELS. He is patron Bodhisattva of Tibet and the Dalai Lâma in his incarnation. 23 ins. high

Some Further Lancret Subjects on Old English Porcelain

BY C. COOK

IT can, I think, be said with certainty that the work of Nicolas Lancret (1694-1743), and particularly his simple, sentimental "fêtes galantes" in the style of Watteau and Boucher, formed the basis of a considerable body of the decorations on English enamels made during the second half of the XVIIIth century, for numerous examples on Battersea and Staffordshire productions are held in well-known public and private collections.

But very little is recorded, however, of the use of his designs by porcelain decorators of this period, although there was considerable movement of designers and decorators between the various factories which were active at that time, which might be expected to have facilitated a more extensive use of Lancret's compositions. In fact, only one such case linking his work with Bow and Worcester china seems to have been recorded to date—



Worcester, Liverpool (Chaffers) and Lowdin's (Bristol)—but there is some reason to support the view that the Liverpool and Lowdin's specimens may have been printed at Worcester.

The subject of the first example, recently brought to notice by Mr. Aubrey J. Toppin, is a painting by Lancret of about



Fig. I. (Top). "LE JEU DES QUATRE COINS." Engraving by De Larmessin after Lancret. Toppin Collection

Fig. II. (Left). "LE JEU DES QUATRE COINS." Battersea enamel. Ionides Collection

Fig. III (Below). "THE ROUND GAME." Drawing signed "R. Hancock sculp" (Reversed). British Museum

by Mr. William King ("A Lancret subject in English porcelain," APOLLO, January, 1935).

Mr. King then showed that the design known for many years under the title of "Gardener and Companion," in the form in which it appeared on a copper-plate engraved by Robert Hancock and still in the possession of the Worcester Royal Porcelain Works, had been attributed erroneously to Boucher whereas it had been copied from Lancret's painting "Les Amours du Bocage," which was in the Neues Palais in Potsdam in 1935. Alternatively, it may have been taken from an engraving of the subject by Nicolas de Larmessin (1684-1755), after Lancret, which was advertised in January, 1736, as having just been published.

It has recently become clear, however, that a more extensive use was made of Lancret's subjects than was previously realized, for two additional paintings which inspired the use of his designs by London and provincial factories can now be recorded. In each case, the design in question is not only of considerable interest in the ceramic world, but is of some documentary importance so far as the transfer printing process is concerned. Four porcelain factories are concerned—Bow,

1734 entitled "Le jeu des Quatre Coins," a companion picture to his "Le jeu de Cache-Cache-Mitoula," both of which represent groups of children at play in a woodland glade. The original painting of "Le jeu des Quatre Coins" is described by Georges Wildenstein in his *Nicolas Lancret* published in Paris in 1924 (Item 251) as a "petit tableau peint sur bois" which was "rendu par la veuve de La Guespière à Lancret



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apres la mort de son mari le 5 janvier, 1735." An engraving of the subject by De Larmessin, after Lancret, with characteristic French verses added below the design, is also recorded by Wildenstein; a copy in Mr. Toppin's possession is illustrated in Fig. I.

The subject occurs on a Battersea enamel plaque, originally a box lid, No. 58 in the collection of the Hon. Mrs. Ionides—Fig. II. This specimen, decorated in brilliant enamel colours which may possibly have been applied over a transfer print, was first recorded by the late Mr. H. W. Hughes in 1932 as part of his paper dealing with the circumstances of Hancock's career at Battersea and Bow in 1753-1756 (English Ceramic Circle Transactions, 1935). It was then thought that the design on this enamel was based on an engraving by Hancock in 1754 as evidenced by a signed and dated drawing in the British Museum—see Fig. III, in which the drawing signed "R.H. Sc" and "R. Hancock sculp" and endorsed "According to Act, 1754," is shown in reverse. It was also thought at that time that the drawing was taken from an original design by L. P. Boitard although, unlike some other drawings in the same series, it does not carry his signature. It is now clear, however, that Lancret's painting provided the inspiration for both compositions and that the title, "The Round Game" by which the design on the drawing has been identified since 1932, is inapt, in that a "corner" rather than a "round" game is depicted.

There is no record of Lancret's original design on porcelain and although several cases were recorded by Mr. Hughes in 1932 showing that Hancock had used the "Round Game" variation on Battersea enamels—see Fig. IV for example—he was not able to say that it had been used for overglaze prints



Fig. IV. "THE ROUND GAME." Battersea enamel.
Ionides Collection

specimen is a Chinese saucer printed and partially painted in "rouge de fer" from the collection of the late Mr. Albert Cheetham—see Fig. V. It is probable that this piece was decorated at Bow by Hancock in about 1756.

The second subject provided by Lancret is a painting entitled "Le Maître Galant" ("La leçon du flûte") illustrated in reverse in Fig. VI. According to Wildenstein, this was one of "cinq tableaux commandés à Lancret en 1743 pour un appartement du Château de Versailles" and was in the Palace of Fontainebleau in 1924. An engraving of the subject by J. P. le Bas was recorded by the "Mercure de France" in October, 1748. Another engraving, by an unidentified artist, was published by Robert Sayer in London in 1766 and was formerly in the Merton Thoms Collection. It may well be the case that this engraving was the work of Robert Hancock. It is known that a number of his copper-plates, or prints therefrom, came into Sayer's possession about this time and were published in his popular drawing books from about 1760 onwards. Moreover, there is but little doubt that Hancock used a modification of Lancret's basic design for the early "Flute Lesson" prints on Worcester porcelain as there are several recorded "primitives," the printing of which can be attributed to him with reasonable certainty, although it differs somewhat in style from his signed work. The modified design on these specimens omits two of the principal figures and the statue which appear in Lancret's painting, and substitutes, in the middle distance, some classic ruins, and on the extreme left, a river scene with a ship in the background. On the right is inserted a monumental fountain and a church; over the heads of the seated figures, a tree with etched foliage has been added. All these details are characteristic of Hancock's work throughout the whole period of his service at Battersea, Bow and Worcester.

One example, a black-printed, Worcester saucer, approaching in thinness the "eggshell" porcelain of China, from the Hughes Collection, is illustrated in Fig. VII. A similar specimen in the Merton Thoms Collection was recorded by Hobson ("Worcester Porcelain," Plate LI, Fig. 3 and page 85), who thought the delicate design recalled a steel engraving. It has also been compared to the designs etched with a diamond and coloured black by Canon Busch on Meissen porcelain, but the difference is readily disclosed by a close comparison under the glass.

The subject also appears on a small handleless teacup, No. 632 in the Schreiber Collection, the fountain and the remainder of the design being detached and printed separately on opposite sides.

The same, modified design, with but minor changes, is recorded again on the lid of a Battersea enamel box, transfer-printed and coloured over, No. 1267 in the Ionides Collection



Fig. V. "THE ROUND GAME." Chinese saucer with Bow print. Cheetham Collection

on porcelain. Two such specimens, however, can now be recorded. The first is a bowl, with the print coloured over, formerly in the Hurst Collection but now in the possession of Mr. Toppin. The bowl was ascribed by Mr. Hurst to Liverpool (Chaffers) but shows features tending to indicate that it may possibly have been manufactured at Worcester. The second

LANCRET SUBJECTS ON OLD ENGLISH PORCELAIN



Fig. VI (Above). "LE MAITRE GALANT." Painting by Lancret of about 1743 (Reversed)



Fig. VII (Right). "THE FLUTE LESSON." Worcester saucer. Hughes Collection

(Fig. VIII). It also occurs on a pair of porcelain pickle-trays, moulded in the form of an ivy leaf and printed in black, ascribed to Lowdin's (Bristol), *circa* 1755, No. 468 in the Catalogue of the Schreiber Collection—see Fig. IX. In the absence, however, of evidence, direct or indirect, that the transfer-printing process was used at Lowdin's factory, it can only be taken that these trays are early Worcester and date from 1756 or later. They are probably examples of Hancock's earliest attempts in "jet-enamelling" at Worcester.



Fig. VIII (Right). "The Flute Lesson." Battersea enamel. Ionides Collection

Fig. IX (Left). "The Flute Lesson." Worcester pickle tray. Schreiber Collection. Courtesy of Victoria & Albert Museum



Collecting in the Fourth Dimension

By F. Brayshaw Gilhespy

THE "Chasse," as Lady Schreiber described her expeditions in search of antiques, suggests the brisk start of the hunt but in no way conveys the depressing homecoming after a few hours spent in cold and draughty shops. The alternative method of collecting by bidding in person or by agent at sales-rooms lacks something of the adventure which we all enjoy. Let me describe the way these affairs should be managed, as having spent the afternoon with my dealer I am not too tired or depressed to write.

The extensive stock which my friend owns is in his house and starts at the front entrance, somewhat restricted in space by a cabinet comprising a galaxy of Staffordshire figures and some overflow on the floor from the silver room on one side and articles of furniture waiting for a home. On the landing upstairs—again picking your way with caution over anything from a teapot to a sword—you find a room of "seconds" china which has not sold downstairs, as the usual practice of the upstairs or back room

possessing the best pieces is reversed in this somewhat unusual establishment. This room is truly remarkable, being stocked even to restricting one to a "cat-like" walk over the overflow on the floor. The best is in the dining-room and the table is used for sorting and examining specimens from the overcrowded cabinets.

Poor Plymouth and Bristol are in a corner cupboard by the door and must be examined with one foot ready to prevent the door being opened suddenly and scattering your finds. In the lounge there is more porcelain but you clear enough room for tea in any available space. Dealers buying or selling, collectors, visitors all mix in happy confusion and I generally write down my purchases during this breathing space without being reproached for a breach of manners. Sometimes a mimic "settlement" takes place for the last piece of cake and the host's reiterated response as to the price of an article, "I must make a small profit," becomes a slogan amongst those present.

Extraordinary stories are swapped on the vagaries of dealers and collectors from which much worldly and ceramic wisdom may be gleaned, but if any reader interested in this account wants the address he must train his imagination to believe that all characters are purely fictitious and bear no resemblance to any living person or persons.

AN INTERESTING EXPERIMENT

BY VICTOR RIENAECKER

The illustrations depict the décor designed and executed by Duncan Grant and Vanessa Bell at Penns in the Rocks, Withyham, for Her Grace the Duchess of Wellington

FEW art-patrons have the courage to renounce the indiscriminate collecting habit prevalent during the last few decades. There will always be those whose principal satisfaction in acquiring *objets d'art* is that of possession and display; and thus many a private dwelling has come to assume the character of a museum in miniature exhibiting an assortment of inherited or acquired bric-à-brac. The acquisitive impulse often originated from a genuine love of beauty and of craftsmanship; and in many houses the contents are arranged with scholarship and discriminating judgment.

Before the advent of the easel picture and the incidental sculptured fragment, the painted or carved image was in its nature immovable. Not only because it had been intended for a given space, but because the world of emotion to which it belonged and which it expressed made separateness from its physical environment and spiritual background a serious subtraction of its meaning and purpose.

A threefold watchword inspires the political and social contests of the present age—Freedom, Truth and Equality. We imagine we have gained the first two; and our generation is warring for a verdict upon the third. And contemporary art naturally is a reflection of this conflict. Thus we find that many artists to-day, largely influenced by theory, have indulged in incomprehensible abstractions; deserting the proper province of art—the emotions—to catch at the latest caprice of the intellect. But for this new individualism, this novel diversion, there is no appropriate stage for the display of these experiments, except the art-dealers' exhibitions. These personal reactions of contemporary artists lack all the elements of a social tradition. Their activities can scarcely be

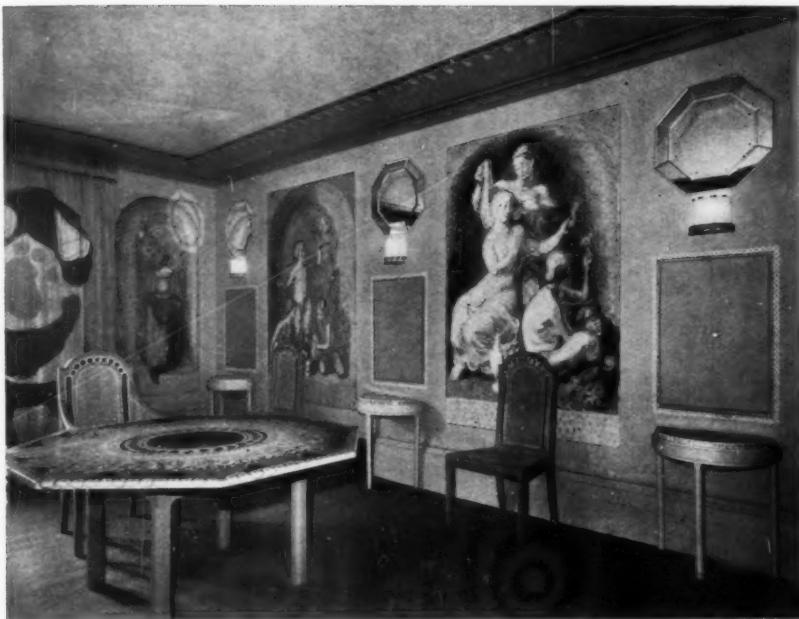


accounted an indispensable element of present culture, for the simple reason that this art (if it can be so designated) has ceased to play any vital part in the general social organism; like certain organs of the human body, they now perform no healthy function. This private art has little decisive influence on general taste, even upon those who profess to have penetrated most deeply into the secrets of aesthetic enjoyment.

Art, if it is to be living, must arouse something more than the languid attention which people exhibit when they politely approve something as "very interesting" or "very amusing." It is not enough that it should inspire the pens of scribblers to provide tea-party talk. In the particular form in which it is confined to-day—that of picture or statue, a movable and marketable commodity—it can only exercise a baneful influence by fulfilling the purpose of other commercial commodities, that of being purchased. Such conditions reduce aesthetic appeal to a minimum.

One may, therefore, most warmly commend the experiment made by Her Grace the Duchess of Wellington at Penns in the Rocks, Withyham; for here has been created an interior as a living unity, in which the collaboration of the mural decorator and furniture designer has been enlisted. Here all irrelevant and separate art objects as such have been discarded in favour of a scheme in which everything has been conceived of as part of a unity. Wall paintings in architectural setting, furniture, lighting, mirrors, all in fact, are designed in relation one to another and to the floor and ceiling, and all harmonized by colour of high and delicate tint. The psychological effect is calculated

AN INTERESTING EXPERIMENT



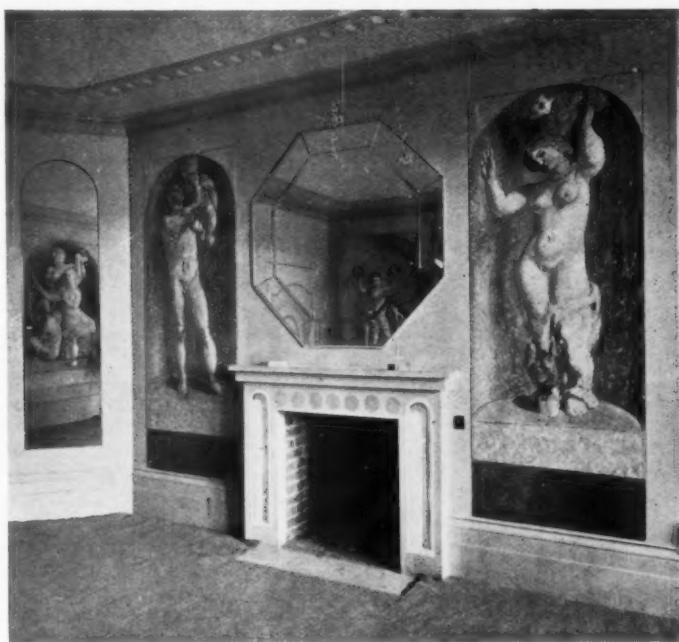
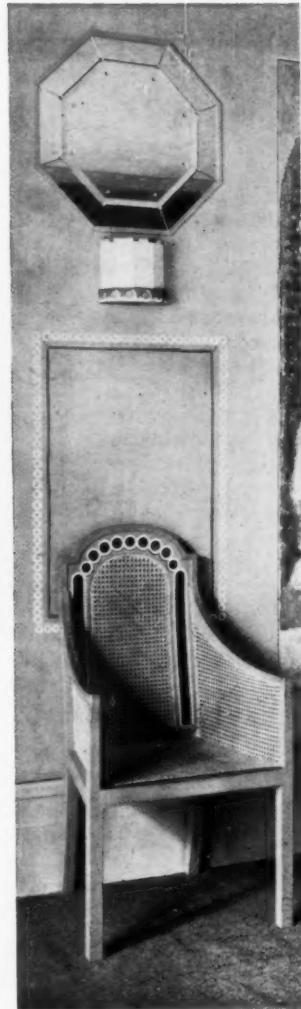
to raise and maintain the emotions in happy and buoyant mood; and the subject-matter of the pictures subtly reflects the general atmosphere of optimism, gaiety and inconstancy. This décor is designed and executed by the conjoint efforts of Duncan Grant and Vanessa Bell; and one is made to feel that the participants in this setting should speak uncritically in innocent and glad accents and even conform sartorially as in a stage play.

The emphasis of these paintings upon the nude (the drawing of which some will not approve) is in accord with long European tradition, in which the intrinsic beauty of the human form is unquestioned and idolized. Its adoption here expresses that attitude of man's superiority to nature which has been the basic conception of the Occident. In its modern version it derives from French XVIIIth century ideals inherited through that strange artistic misalliance between Renaissance Italy and ancient Greece. These paintings must seem to those traditionalists venerating the vast decorative heritage of the past as something of a watering down

and distortion of the grand conceptions and superb draughtsmanship of the great mural

decorators of the past. Naturally, nothing like them has been attempted at Penns in the Rocks, because here it would have been highly inappropriate and overwhelming. A lighter and more elegaic mood has inspired these homely and intimate renderings of the old themes.

What is most deserving of praise is that here is a truly honest attempt to connect art and purpose. The painter has known for whom and for what his work is destined; and the designer of furnishings has sought to combine beauty with function. The museum serves beauty alone—or should so serve it—and knows no other purpose but education and delight. But the human habitation should attempt no interchange of functions with the museum. It serves its highest purpose by faithfully expressing its formal relation to its own age, to physical comfort and the employment of space to the best advantage, thus showing complete cohesion with contemporary life. If the house is to be a domestic haven, a place of physical and spiritual recuperation, anything that disturbs well-being is clearly out of place and to be condemned. Art, under home conditions, should be the simple enchantress who surrounds and ministers with tender attentions. Such a simple mission is



PACKWOOD HOUSE AND ITS COLLECTION

BY M. JOURDAIN

PART II

AN account of Packwood House (which has been given to the National Trust) with some of its collections, appeared in the January issue of APOLLO; and to this must be added some further notices of the furniture, tapestry and needlework. The "Africa" panel of tapestry was originally part of a very long panel in which both Africa and America were represented in separate groups (Fig. III). In both sections the background is a garden laid out with fountains and waterworks and *parterres de broderie* within formal borders, and showing the fanciful garden buildings customary in English tapestries of the early XVIIth century. In the Africa panel there is a group of a white princess wearing a tall head-dress of plumage, seated on a carpet and attended by a negress who has an elephant's trunk on her head. This group and a secondary group follow those in Van Schoor's tapestries of Africa and the continents, but the background is different. Sleeping lions, symbols of Africa, are beside this and a secondary group, and to the right is a seated boy playing a lyre. The closest parallel to these panels is a complete set of the four continents, formerly in the possession of Cecil Rhodes at Dalham Hall, one of which bore the date 1723. The Packwood panels have no border, but the Dalham Hall set were finished with narrow borders woven with foliage in red and buff on a blue ground.

The curtain (Fig. IV) belongs to a large group of English needlework of bold, free design upon a ground of linen, and a mixture of linen and cotton. Near the bottom is a strip of ground varied with little hillocks and sprinkled with small animals and flowers. The design of a serpentine stem, bearing large flowers and leaves, repeats, with variations the long-tailed birds in flight and perched on the branches, show the influence of Chinese art at this period.

There are two examples of the short-lived English inlay in mother-of-pearl and bone which dates during the second half of the XVIIth century. A feature of this inlay is the close similarity of the designs, which consist of three scrolling stems, finishing in a rosette or a fan-shaped flower. This decoration is usually found on cabinets, but there is a desk (dated 1651) in the Victoria and Albert Museum in which the front and lid are decorated in this inlay. In the chest, from the neighbouring Warwickshire house, Baddesley Clinton, the frieze is inlaid with bone and mother-of-pearl in



Fig. II. OAK INLAID CHEST, circa 1685



Fig. I. OAK CHEST inlaid with bone and mother-of-pearl, circa 1685

PACKWOOD HOUSE AND ITS COLLECTION



Fig. III (Top). TAPESTRY. The Africa panel, originally part of a very long panel—akin to the set formerly in the possession of Cecil Rhodes at Dalham Hall, which bore the date 1723

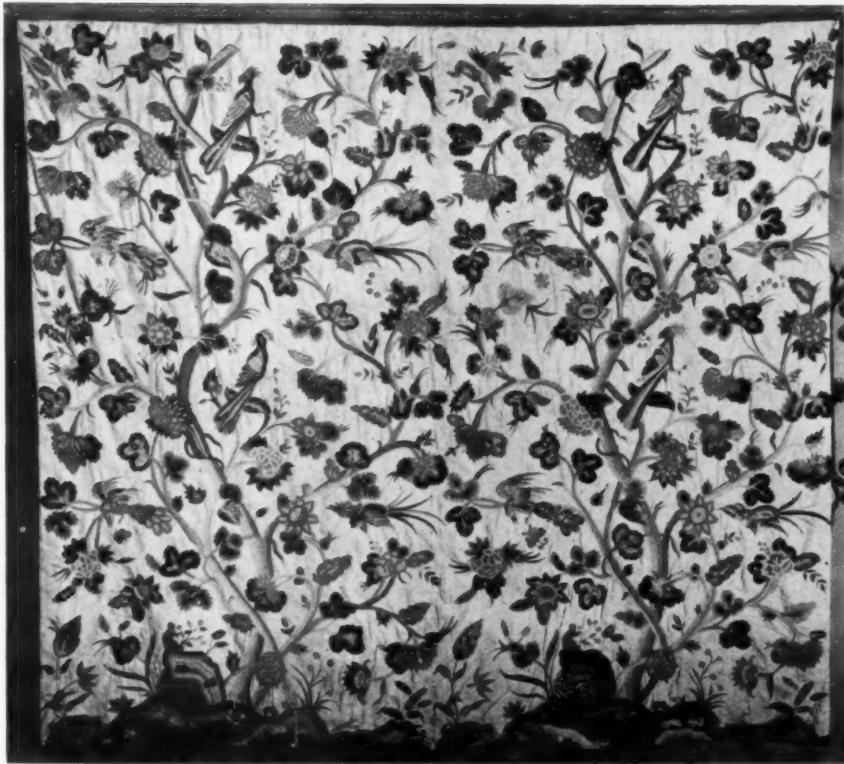


Fig. IV (Below). CURTAIN. English needle-work of bold, free design showing the influence of Chinese art. On a ground of linen

Fig. V. WALNUT CHAIR, *circa 1710*

a scrolling design, and the two cupboard doors divided into composite panels, are enriched with small sections of this work (Fig. I). It is rare to find low chests so treated, but in this collection is a chest (Fig. II) which is closely similar in design to an example illustrated as "Early English Furniture and Woodwork," except that the applied turnings are of knob instead of baluster form, and it has lost some of the bone and pearl inlay from its reserves. The walnut chair (Fig. V) is a typical example of the familiar well-proportioned type dating from the early XVIIth century, showing the cabriole leg carved with a shell, and the rare-shaped seat and uprights veneered with wood of attractive colour.

AN INTERESTING EXPERIMENT

—continued from page 35

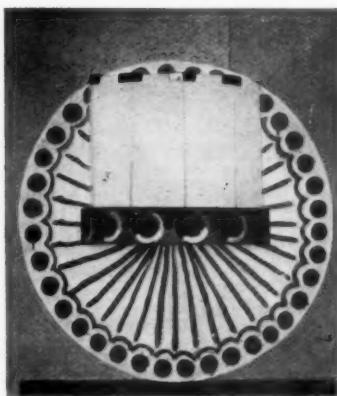


Further illustrations of the décor designed and executed by Duncan Grant and Vanessa Bell for Her Grace the Duchess of Wellington, at Penns in the Rocks, Withyham.



not beneath the dignity of art. And, if the usages of life change, art must change in sympathy with the new purposes; for, if it stand alone and isolated from the common duty, it perishes. To restrict our artistic requirements to abstract painting and sculpture and to useless ornaments is a folly of the same order as that of the madman in the fable who desired that everything he touched might turn to gold. If we are not to be a race of selfish pleasure-seekers, our most rational idea should be to divide, not wealth but work; to bring about an era when there will be no unequal privilege, no drones; when everyone shall exert himself to make even of the commonest thing also an object of beauty.

"Human use and comfort should have intimate possession of every interior—should be felt in every exterior." Decoration should make this use more charming and this comfort more real, or else opportunity has been lost.



BREAKING IMAGES

BREAKING IMAGES

Art and Society. By Herbert Read. (Faber, 15/-.)
BY VICTOR RIENAECER

HERBERT READ has earned the highest reputation as a thinker upon art and its relationship to fundamental sociological issues. In *Art and Society* he considers his theme from the different points of view of the anthropologist, psychologist, aesthetician and philosopher. These various lines of approach converge with compound illuminating effect upon his central problem, like the searchlight beams focused upon a flying aeroplane. And the problem is the future of art in modern society.

It is a truism to say that art comprises a large number of human activities: it includes literature, the drama, music, architecture, sculpture, painting, and the so-called "decorative arts."



ICONOCLASTS BREAKING THE IMAGES.
Psalter painted in the popular style at Constantinople. Dated 1066

But, broadly speaking, everything made by man is, or can be, art, as we see from the derivation of the word, to fit or join together. "Artist" and "Artisan" both derive from the same root. Art, for us, has come to mean a response to some creative impulse; and, as Professor Seaby has said, it ought to apply to everything a man makes, "if the things he makes have fine forms, even if they are only pokers or pots."

Every social event and art-form must necessarily have had its term of incubation. And it is one of the first functions of the sociologist and art-historian to discover and disclose as many of the hints, foretastes and preludes of those major activities and expressions which have emerged slowly like coral reefs from out of the great sea of human feeling and aspiration; or been thrown up violently, like a volcanic eruption, from the emotional depths of man's inner nature. For even the sudden eruption must have had its silent and unsuspected period of preparation. Thus, mindful of Goethe's admonition to ask "How" and "Where," Read adds a loud and insistent "Why?" to his interrogation of the past.

The first half of the present century has witnessed a revolution in the material world, more radical and transforming than any in history. The internal combustion engine, which made possible the submarine, the motor car and the aeroplane, together with wireless, television, and now the release of atomic energy, are among the miracles that have been brought to fruition. Science, and the man of science, reign supreme. Less startling, but almost as revolutionary, have been the triumphs of engineering and the discovery of innumerable materials capable of novel uses. Steel-framed buildings, high-tension and stainless steel, reinforced concrete, ductile plate glass, glass bricks and plastics of all sorts, have given the artist and the industrialist a vastly extended repertory awaiting an aesthetic gospel. And that gospel must be that grace and beauty are as surely an attribute of functional fitness as is physical comeliness the sign of health. Both must be recognized as indispensable to the wholesome life of the community.

Grateful as we ought to be for what has been achieved by

the tremendous and unprecedented physical and spiritual effort of the war, the uneasy doubt remains with many that, until the social philosopher can truly integrate the strivings and heroism of the enduring and suffering multitudes who have so bravely wrought the fabric of our modern civilization, but who could not, through the very urgency of the problem, clothe that fabric with either grace or beauty, we shall realize neither the full material fruits of their colossal efforts nor understand the inner significance of the new phase of independent political ideals that find such arrogant and ugly expression in present-day social life and such exaggerated individualism in art.

The more traditional minds among us, perusing Read's pages, will feel rather like the unsuspecting group of dramatic critics at the first performance of *Fanny's First Play*. Expecting a sentimental and romantic entertainment suitable for a nice-minded debutante, Shaw confronted them with a raw piece of realism which profoundly shocked even those still capable of a secret snigger. Likewise, Read's full acceptance of Freudian psychology must offend those who can regard nothing as legitimate art which dares to depart from ordinary objective realism. But Read is one of the truly significant English writers on art matters; and around him are beginning to rally the most intelligent, adventurous and progressive spirits. His urbane and cultured personality hovers over the vast achievements of the past and the various experiments of the present with the avowed purpose of guiding wisely the tremendous potentialities of the future. One condition he demands of his disciples—that they think in larger units than themselves, in terms of all humanity and civilization.

MUTATIONS OF AN ARTISTIC CREATION

The Creation of the Rococo. By Fiske Kimball.
(Philadelphia Museum of Art, 1945)

BY MARGARET JOURDAIN

THE rococo, "one of the freest artistic creations since the Gothic," was, like the Gothic, a French creation. It has not always had a good press in this country; but to-day the "contempt and contumely" of the XIXth century for this movement seems irrelevant; a curious example of the "ethical fallacy." The present work, a history of the rise and fall of the rococo, by Mr. Fiske Kimball, well known for his researches into the history of XVIIth century art and architecture, is a monument of scholarship. It is even better than its title, for it gives a full and documented history of this singular movement, and also gives a valuable account of the beginnings of the classic revival. It is a corrective of the "false claims" of certain German art-historians, and establishes with exactness the sequence of events, and the rôle of personalities (both architects and designers) connected with the movement. In his most interesting survey, Mr. Kimball passes in review the long array of French designers, assigning to each his proper station. In this revaluation, he claims Pierre Lepautre (1648-1716), a great and fertile designer and innovator, as the forerunner of the rococo, dating his influence from his appointment in 1699 as *Dessinateur des Bâtiments*. "Taking elements of the painted arabesque of Bérain," he transposed them "from flat to relief, from a panel fitting to a frame. This frame of delicate plastic arabesque elements replaced any massive architectural treatment." No other designer played a part at all comparable to Lepautre's, who emerges from the wings to the full centre of the stage. A slightly later phase of the rococo movement, the *genre pittoresque*, was characterised by asymmetry and was inaugurated by Nicolas Pineau some time after 1727. This is a break-away into lighter movement, and might be described, like a phase of Gothic art, as "flamboyant." The classical reaction which followed was led from 1745 by laymen and amateurs of art, like Caylus and Mariette, and a little later, by the engraver Charles Nicolas Cochin and the architect Soufflot. The influence of classicism and of its "proper priest," Robert Adam, dates in England from about 1760; but makes a later appearance in France. Mr. Fiske Kimball has made good use of his researches in the *Archives Nationales*, the *Cabinet des dessins du Louvre* and other hitherto inadequately explored sources; and he has published and discovered a number of drawings hitherto related to the wrong building, and works assigned to the wrong artists. This important survey of French art during the XVIIth century is indispensable for the art-historian.

CHINESE GIFT TO BRITISH COUNCIL

THE Chinese Delegation to the recent Conference of U.N.E.S.C.O. brought specially from Chungking a painting by Mr. Whang Chun-Pi, one of the most outstanding Chinese landscape painters of the present day, for presentation to the British Council as a token of China's deep appreciation of all the Council has done and is doing in promoting understanding and friendship in the cultural sphere between Britain and China. The painting is reproduced below with our critic's comments.



The brush technique of Whang Chun-Pi's picture is superficially in the manner of the early Chinese masters of painting. Though, even in this respect, it can be seen to deviate from the accepted formulae of "brush-strokes" for depicting the essential characteristics of rock-formation, water, trees, clouds, and so forth; it is rather a free fusion of the old "brush-stroke" conventions. But Occidental influence is even more evident in the adoption of European perspective, giving a sense of depth and recession and the illusion of looking through a window. This single viewpoint of the Western artist constitutes this Chinese work's most obvious departure from tradition.

CORRESPONDENCE

Dear Sir,

I wonder if any of your other readers can give me some information about a picture in my possession, of which I enclose a photograph.

As can be seen, it is a portrait in oils and represents a French nobleman wearing what appears to be some sort of uniform of the second half of the XVIIIth century, and with the insignia of some order. The uniform is a dark green.

I have been told that it is a portrait of a relation of Louis XVI, painted by Joseph-Silfred Duplessis (1725-1802).

Yours faithfully,
L. H. GILBERT,
Lisbon.

The Editor, APOLLO.



Dear Sir,

In Col. Sydney Goldschmidt's article, in your December number, on the beautiful early XVIIth century Fortescue room of pine (or more correctly red deal panelling), now in a California Art Gallery, I think that there are many of your readers who will agree with me that the fashion of stripping this old panelling and leaving it in the natural wood has anything but "died" and that to obtain the maximum of decorative effect this is still considered to be the most satisfactory treatment.

When the wood is denuded of its many coats of paint it is found that the action of the oil and the lead over 200 years has turned it to a rich honey colour, which when properly treated and waxed is very satisfying and rich, and an excellent background for the furniture of the period.

It is true, as Col. Goldschmidt states, that when the natural wood is laid bare the knots in it appear to view, but there are methods of dealing with these (if they are thought to be unsightly) such as graining, which are very effective in the finished result.

I suggest that one of the main reasons in these days for again painting this old panelling (which it is agreed was always painted at the time of its erection) is that of cost—stripping and waxing is an expensive process, even if the panelling is treated before re-erection. Despite this, I maintain that the cost is well justified by the results, and that our Museum authorities have recognized this fact is evidenced by the fine rooms treated in this fashion at the Victoria and Albert Museum.

Yours faithfully,
The Editor,
APOLLO.

R. R. HENSHAW,
7 Belgrave Road, Bath.

January 10th, 1946.

Sir,

Your note on your colour-plate frontispiece of the January issue, illustrating "The Music Party," by J. Ochtervelt, in the National Gallery, refers to the possibility of the music being "drowned by the yapping dogs." It may therefore be of interest to know that when the picture was sold at Christie's in 1920 the two dogs were duly present, while when purchased by the National Gallery in 1924 only one remained, the other one on the left of the picture having been entirely painted out.

Having had the picture photographed for my library at the time of the sale, the alteration was of course evident and the missing animal was restored to his proper place barking at the other. But was he painted out because his "yapping drowned the music"?

Yours faithfully,
ROBERT WITT,
32 Portman Square, W.1.

THE TUER COLLECTION OF VALENTINES

BY FRANCES PAUL

THE two volumes which comprise this collection of valentines are now in the possession of the University of Oxford and were formerly the property of Mr. Andrew Tuer, who bound them in that particular binding so prized by the collector of to-day. Tuer himself was a man of repute, both as printer and publisher, and in the attendant activities in which he was engaged. In addition to being the author of the life of Bartolozzi, the engraver, and of books dealing mainly with the social life and manners of the Regency, he formed several collections, one of the most outstanding being that of early lottery bills.

At some time before his death in 1900, Tuer must have acquired his collection of valentines from the original merchant's or printer's stock, as it is a large series of patterns and proofs, each specimen bearing handwritten notes either in pencil or ink. These record usually the date of production, the amount of copies sold each year in monochrome or colour, the date, if and when the valentine was embossed or laced, a note in some cases that although the water-mark be of such a date, the plate was used perhaps ten years previously, expressions such as "ploughed" and "not rubbed off," directions for colouring, borders, and to the number of lines of verse required, and in many instances such remarks as "'Gardner' or 'Hollis' has this." These were references, presumably, to other publishers and would account, it seems, for an ink line through an occasional specimen. Not the least in interest amongst these notes are those in Tuer's own writing, which he entered subsequently on the back of the left-hand pages to serve as explanation for the valentines mounted on the right, and giving direction sometimes by a small pointing hand drawn in pencil. These notes assign the name of the engraver or the designer to the particular valentine, and occasionally a few words of biography.

For the most part, the collection consists of hand-coloured engravings and lithographs, ranging in date from 1822-1850, but of more interest to the collector, perhaps, are the preliminary sketches usually in a monochrome water-colour wash, some in



Fig. II. INFATUATION'S DOTAGE. By Robert Cruikshank, 1830



Fig. I. THE AGING LOVER. By Robert Cruikshank, 1825

ink, and a few in sepia paint. One pen sketch has a peculiarly personal note. It is of the back view of a man dressed in the pilot coat and d'orsay hat, with his hair worn *à la mode*, drawn by R.E., with a remark that it was to be "perfected by the artist." As far as can be judged, the initials stand for Robert Edgar, perhaps a friend or partner in the firm, whose name is emphasised as being the author of the lines of verse on another valentine. In this example, however, the artist must have carried through the order, for the small figure in the background of the finished specimen is the same in origin, but it differs in detail.

The craftsmanship of these valentines is skilled, and it is in the excellency of this and the quality of design and colour that their true worth lies, for in many of them nothing can be said for the sentiment, which is too frequently crude and debased; and, indeed, it is strange that such finished work should have been coupled with this decadence, but such it seems was one of the unfortunate idiosyncrasies of the early years of the last century. Besides stressing the use of animals in this crude symbolism, it is of interest to note the changed rôle of cupid himself, from that of the instigation to the reflection of the mood. Amongst the finished engravings, there is work by such accomplished artists as the Cruikshanks, being hand painted in the pure and fresh primary colours of crimson, blue, yellow and emerald green, and for the lithographs, designs by Corbould, Alfred Crowquill and J. H. Jones.

In the second (Fig. II) of the first two illustrations here, cupid is shown to the right as a lame boy on crutches and wearing spectacles. This, then, is the reflection of the sentiment of the valentine, which holds to ridicule the infatuation of one who is beyond the usual courting age. It was engraved by Robert Cruikshank in 1830, initialled by him at the foot of the plate to the left, and offers an elegant design with a sensitive flow of line, portraying agility of movement. The colours are fresh,

APOLLO

showing a cornflower blue coat, light russet breeches, yellow gloves and handkerchief, and a black hat. The flower is crimson.

The first (Fig. I) was engraved also by Robert Cruikshank, but five years earlier in 1825, and by interpreting cupid's similar appearance the sentiment must be taken for much the same. The lines of this engraving are stronger and firmer, showing to their advantage in the writing at the base. Less colour has been employed, but what there is has the same clarity of the primary colours. The long ribbon falling over the shoulder is of the cornflower blue, whilst pinks and crimsons colour the flowers and feathers in the straw-coloured hat, and the fresh yellow decorates the scalloped border to the dress. A wash of pale green for the background of cupid and the temple of love serves as a foil for the main design, and above, attention may be called to the printer's notes in pencil. Another specimen was engraved by George Cruikshank in 1830, and shows a dandy of the period, whose "stick top with a quizzing glass, Ev'n the Corinthians do surpass."

According to Tuer's notes, other artists whose works are included in the hand-coloured engravings, are Read, Corbould, who became later a Royal Academician, and Heath, described by Tuer as "a comic artist of repute employed by Ackerman." One of the valentines engraved by Read in 1826, in contrast to the larger work of the Cruikshanks, has a smaller and finer design placed in the centre of the page. The theme itself is of the rather commonplace romanticism of the young maiden reclining on her couch, whilst her lover looks on from a distance and cupid shoots his arrows from the air. Another, designed by Corbould at approximately the same date, offers more originality in subject, by showing a young bridal pair of the period being driven by cupid in his chariot to Hymen's altar. But in each case, the skill of the engraving and the freshness of colouring combine to make a certain appeal.

Following these is a singularly charming series of trade valentines, dated generally between 1831-1832, and their elegance of line and soft pastel shades serve to distinguish them from the crudity of the usual valentine of the same name. Each plate shows the figure peculiar to a certain trade, the range being extensive and including such callings that no longer have an individual existence, for example, the chandler, the cheese-monger, and the waterman. The engraving is fine, and good use has been made of the implements emblematic of each trade



Fig. IV. CLANDESTINENESS. In vivid colours.
By Alfred Crowquill



Fig. III. CALLOW YOUTH

so as to enrich the design. Thus the milkman balances the yoke on his shoulders with the milk pails well placed on either side, the poultreer stands beside his birds, who offer unwittingly attractive lines with their dangling necks and beaks, whilst the hatter places his beavers and bonnets in a truly engaging manner. Vignettes that fascinate are supplied by the interior settings for the housemaid, the laundress and the young confectionery maid, whilst the hairdresser is elegance and sophistication itself.

A set of valentines published by Dobbs between about 1832-1835 has the unusual interest of showing within the same series the transition from work on the copperplate to that of the lithograph. Each specimen is of a single quarto sheet of French paper bordered with a restrained and embossed motif of roses, with cupids in each corner. Outside this is a narrower coloured edging of either a light red or blue. The first of these have engraved central designs, highly painted in the primary colours, some portraying the small romantic scene of the young couple, the church and cupid, and others, floral designs. But towards the close of the series the technique of the designing medium changes to that of the lithograph, and the remaining specimens bear portraits of young women drawn by Corbould. These are tinted delicately by hand, and are surrounded by a floral border of the same delicacy of colouring.

In contrast to these is a series of coloured lithographs of animals playing the rôle of human beings. In design and colouring they are finished and elegant, some being of a more *petite* completion, and others of a bolder line, giving good movement. But speaking generally, the inference derives from a depraved sense of humour. The first (Fig. III) of the three illustrations here is dated 1844, and shows a puppy dressed as a dapper young beau nonchalantly leaning against a pillar, whilst cupid above, as the reflection of the mood, offers a heart to a begging dog. The drawing is excellent, and the colour in subdued browns, buffs and greens.

The designs for the second (Fig. IV) and third (Fig. V) illustrations were made by Alfred Crowquill, whose name rather predominates the collection. The first shows the more *petite* design in line, colour and execution. The small figures each have the beak of a parrot (their faces being of an ominous green!) with the neck of a goose, and the colouring is richer and deeper than the primaries of the engravings. The mantle of the female is a deep crimson red, the bonnet yellow and red, and the

THE TUER COLLECTION OF VALENTINES

sunshade, purse and plumes an emerald green. The male figure wears a blue coat and brown trousers. In the second, which is dated 1832, there is movement and breadth of treatment. The figures for the most part are brown, with here and there touches of red and white, such as in the coat and waistcoat worn by the main figure, and in the hat of the monkey. The foreground is a flaming orange.

Other lithographs of charm are those designed by J. H. Jones between about 1839-41, each one depicting a youth in a pastoral setting, the whole resulting in a pictorial effect. One youth stands in the foreground of a farming scene, having raised his arm to show the way to the dovecote and farmhouse, another leans against a stile to peruse his valentine, and a third, no more than a boy mounted on a chestnut horse, receives his valentine from cupid. The settings include the usual church and cottage, the castle and water scenery. Still further notes in Tuer's hand draw attention to six very fine lithographed floral designs by Nelson, who taught flower painting, a coloured lithograph dated 1841 and a pencil caricature by Wilson, and eight designs by Clayton. These include several which open, such as in the case of a sailing ship the top sail is left free for raising to reveal a young sailor boy on the rigging amidst the decoration of two hearts and a love knot, and a heart which opens in the centre to show cupid at the anvil. There are also single designs by artists such as Sheldrake and Bourier.

In the monochrome sketches the medium of water-colour is prevalent, usually being of a light black or mauve, and of a loose treatment. Of such is the example here (Fig. VI) which was sketched by Alfred Crowquill in 1832. Besides the strength of the execution in an accomplished and combined black and mauve wash, with pencil checking on the trousers, it portrays cupid as the reflection again of the mood, so that he must needs smoke a cheroot as well as his master. In the finished lithographed specimen of this, which indeed is too frequently the case, the lines are hardened and the sketch vulgarised.

Others there are of more delicate work, depicting here a rabbit about to dress herself in a crinoline, a chicken dressed for the ballroom, and a young girl beside the fire and the open grate of the early Victorian drawing-room. Her bonnet and



Fig. V. THE RAKE. By Alfred Crowquill, 1832



Fig. VI. THE CHEROOT DEVOTEE. By Alfred Crowquill, 1832

mantle are placed on a chair. Quite charming sketches in themselves, but unfortunate in the questionable taste of humour into whose service they were pressed. Some take the form of caricature, and others are vulgar in conception, although generally of good line work. One of the most finished is a portrait of a young man painted in sepia. Without cupid or heart, or the usual attendants of valentineship, it shows an elegant form with a mischievous facial expression. It is unnamed and undated, but a complete little sketch.

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BOOKS RECEIVED

SCIENCE AND THE CREATIVE ARTS. By WILLIAM BOWYER HONEY. (Faber.) 6s. net.

STEER. By D. S. MACCOLL. (Faber.) 25s.

THE FABER GALLERY. General Editor: R. H. WILENSKI; Introduction and Notes to each work by the author named.

BLAKE. By Geoffrey Keynes.

MUSIC IN PAINTING. By Lawrence Haward.

DEGAS. By R. H. Wilenski.

FLORENTINE PAINTINGS. By Sir Kenneth Clark.

(Faber.) 6s. each.

ITALIAN PAINTING TO LEONARDO AND RAPHAEL, and FROM TITIAN ONWARD. Both volumes by TANCREDO BORENIUS. (Central Institute of Art and Design and the Avalon Press.) 8s. each.

BURFORD PAST AND PRESENT. By MARY STURGE GRETTON. (Faber.) 10s. 6d.

NOTES HISPANIC, IV and V. Hispanic Society of America. \$1 each part.

STANLEY SPENCER. By ELIZABETH ROTHENSTEIN. (Phaidon.) 20s. net.

SPORTING PICTURES OF ENGLAND. By GUY PAGET. Britain in Pictures Series. (Collins.)

FINE ENGLISH FIREARMS OF THE PERIOD 1680-1780—PART II

BY MAJOR J. F. HAYWARD

TURNING now to the XVIIIth century, we find that the following makers are represented at Windsor by pieces with either mounts or barrels of chiselled and/or damascened steel. As the chiselling and damascening of steel are the most laborious and difficult forms of decoration, those gunsmiths whose works show that they had mastered these arts may reasonably be regarded as amongst the foremost of their period.

John Harman; Dolep, who made the finely chiselled barrel of the fowling piece No. 429, which has silver mounts bearing the London Hall-mark for 1731; Collumbell, who made the pair of double-barrelled pistols Nos. 198/9 with silver mounts bearing the London Hall-mark for 1743; Barbar, who made, amongst other fine pieces, the superb pair of pistols Nos. 444/5 which, while borrowing all the chief characteristics of the contemporary French manner, render them in a slightly more sober style; Thomas Hudson; Diemar, who is dealt with below; and finally towards the end of the century, Hadley, who made the fine pair of pistols Nos. 475/6 with silver mounts bearing the London Hall-mark for 1789.

To this short list, however, a few names of gunsmiths must be added who are not represented by important pieces at Windsor. The first of these is, like Monlong, better known for his achievements in his native country than in England. This is Johann Gottfried Kolbe, who worked as an engraver and steel chiseller at Suhl. He evidently spent some time in London, since there exist a pair of pistols by him at Windsor, an air gun at the Victoria and Albert Museum, and another piece by him passed through the London sale rooms before the war. The air gun is signed on the barrel, "Kolbe Fecit Londini," and is entirely mounted in silver. The barrel is also sheathed in richly chased silver. The lock is finely chiselled with a design of Rocaille scrollwork, trophies and the figure of Jupiter holding the Fulmen. The silver mounts bear no hall-mark, but from the general design of the piece it may be dated at *circa* 1750. As Kolbe is recorded as working for the Dresden Gewehrgalerie in 1747, it is possible that he came to England about 1750. Such a date would, in fact, fit in with the apparent age of the weapon. Three views of this piece are shown in Figs. II, III and IV. In style it has something of the German Baroque, but is much nearer to the native English forms than the pistols by Monlong. The lock plate (Fig. IV) is, however, both in form and decoration typical of German work—characteristic are the irregular outline of the lock plate, its flat surface and chiselling not in relief, but cut back into the metal of the plate. Another feature typical of German work is the eagle chiselled on the upper jaw of the cock—see Fig. III. Another unusual feature of this air gun is the plate of pierced and chased silver applied to the face of the butt. The admirable composition illustrated in Fig. II represents Minerva with Mercury flying above supported by a trophy of arms and a cornucopia. Also noticeable in Fig. II is the graceful and naturalistic foliage carved in the comb of the butt. Somewhat cursory carvings in the form of mouldings or a cockle-shell behind the tang of the barrel are also found on average quality pieces, but the delicacy and precision which we find in the carving on this gun are all too rare on the average range of English work.

In Figs. V and VI are shown two details of a fowling piece (Victoria and Albert Museum, No. 8/1883) of fine quality made by a native English gunsmith who is not, moreover, represented at Windsor. This is by R. Wilson of London, and it is signed on both lock and barrel by him. The barrel and lock are chiselled in the Louis XV manner with trophies of arms and musical instruments within a frame of Rocaille scrollwork, against a matt gold background. While it must be admitted that the chiselling has not quite the crispness of the best French work, it would, on the other hand, be difficult to cite many other English gunsmiths who could achieve an equal standard. I have seen in the London sale rooms in recent years two other pieces by this same maker also decorated with mounts or barrel of steel chiselled against a gold plated background. It would appear, therefore, that Wilson specialised in the production of such fine arms. Like Collumbell and Griffin, R. Wilson produced fire-arms of very varied quality from plain Service arms to fine arms such as that illustrated here. He evidently worked on a larger scale than many of the XVIIIth century gunsmiths for a comparatively

large number of pieces signed by him are still extant. The pommel of a brass barrelled officer's pistol by him is illustrated in Fig. VIII c.

The butt of this fowling piece shown in Fig. VI is an exceptionally successful design, the space available being filled with a very graceful composition of Rocaille scrolls around a trophy of arms executed in silver wire filigree with the greatest skill and precision. Though less ambitious than the butt of the Kolbe gun, it is fully worthy of comparison with it. The silver mounts of this piece are by Jeremiah Ashley and their London Hall-mark enables us to date it to the year 1749.

The next immigrant gunsmith worthy of notice is Diemar, who signed the pair of pistols Nos. 437/8 at Windsor. These pistols are signed on the barrel, "Diemar. London," but other pieces by the same maker or by another maker of the same name are signed as being made in Berlin. In any case the design of the pistols at Windsor, which are illustrated in Laking's Catalogue of the Windsor Armoury, Plate 23, is clearly derived from a French original. The mounts, which are of silver, show a rather exaggerated Rocaille form which the Germans borrowed from France, but which they developed considerably further than the French prototypes they used. They are composed entirely of asymmetrical scrollwork set against a matt gold background. As is usually the case with the work of German gunsmiths, the chasing is very slightly coarser than that which we find on contemporary French pieces. These pistols illustrate what was in fact a general tendency during the latter part of the XVIIIth century, namely, to endeavour to economise in labour and to achieve rich effects by less laborious methods. Fine French pistols of the mid-XVIIIth century have barrels richly damascened in gold upon a dark blue ground. A similar effect has been produced on these pistols but by the cheaper and less laborious method of engraving the design on the barrel and then gilding it. This pair of pistols is later in date than the Kolbe air gun and differs from it in that it displays no relationship to the course of English gunsmiths' work of the second half of the XVIIIth century.

During the last quarter of the XVIIIth century, the general trend in the design of firearms was in the direction of simplicity and mechanical perfection. When, therefore, a gunsmith was called upon to produce a presentation piece of outstanding quality, he encountered the problem of reconciling the taste for simplicity with the need to deliver a weapon of expensive appearance. In such cases simplicity was usually sacrificed to magnificence, and in designing presentation pieces gunmakers returned to the style current immediately before the change of taste which had initiated the new fashion of simplicity. In Figs. VII and VIII b are shown two views of one of a pair of presentation pistols which, though dating from *circa* 1780/90, are indistinguishable in style of ornament from a piece dating from the middle of the century, cf. the Kolbe air gun of *circa* 1750, Figs. II, III and IV.

The holster pistol illustrated in Fig. VII is signed on the lock and barrel by H. Hadley of London. These pistols resemble in design and decoration the pair by the same maker at Windsor, Nos. 475/6, which have silver mounts bearing the London Hall-mark for 1789. The silver mounts of the pair illustrated here are unmarked, which is the more peculiar since they are of such superlative quality that one would have expected that the silversmith responsible would have wished to record his name on them. As, however, the Windsor pair have mounts by John King, and as other pistols, see Fig. VIII a, by Hadley have mounts by this silversmith, it is very probable that these fine mounts are also his work. In Fig. VIII b is shown a detail of the pommel from which it is possible to recognise the depth to which the chasing of the silver is carried out; for comparison with this magnificent pommel, two other simpler designs by John King are illustrated in Figs. VIII a and c. Pommels of this latter type were ordered by the gunsmith from the silversmith and kept in stock for use as required—an interesting proof of this was furnished by a pair of belt pistols by Davidson formerly in my collection. The silver butt caps of the two pistols composing the pair were of exactly the same design but bore different silversmith's marks, indicating that this particular maker had ordered mounts from various silversmiths and then drawn them from stock as required. Such silver mounts as appear on the Hadley pistol would, on the other hand, have been especially

FINE ENGLISH FIREARMS OF THE PERIOD 1680-1780

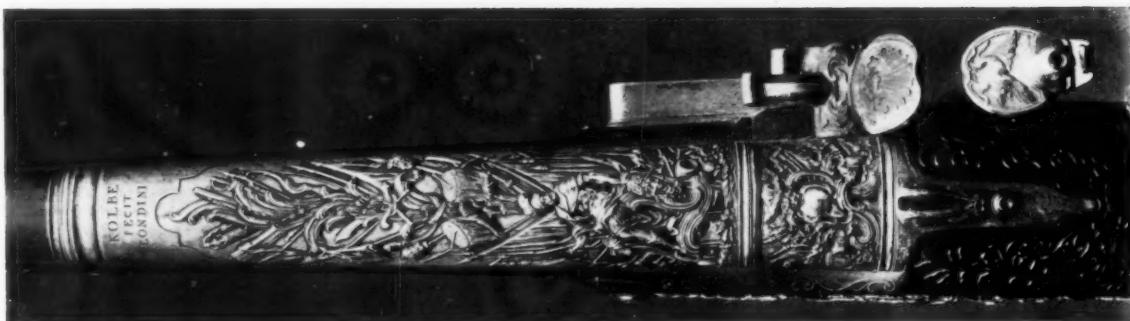


Fig. II. Top: Detail of butt of air gun signed on the barrel "Kolbe. Londini." Silver mounts bear no hall-mark.

Circa 1750.

Victoria & Albert Museum

Fig. III. Centre: Detail of barrel of Kolbe air gun of cast and chased silver



Fig. IV. Right: Detail of lock plate of Kolbe air gun



Fig. V. *Top* : Detail of barrel of fowling piece by Wilson, London, of steel chiselled against a background plated with gold. The silver mounts bear the London Hall-mark for 1749
Victoria & Albert Museum

Fig. VI. *Right* : Detail of butt of fowling piece by Wilson

Fig. VII. *Below* : Holster pistol by H. Hadley, London. Silver mounts bear no hall-mark. Circa 1780
Collection, R. Gwynn, Esq.

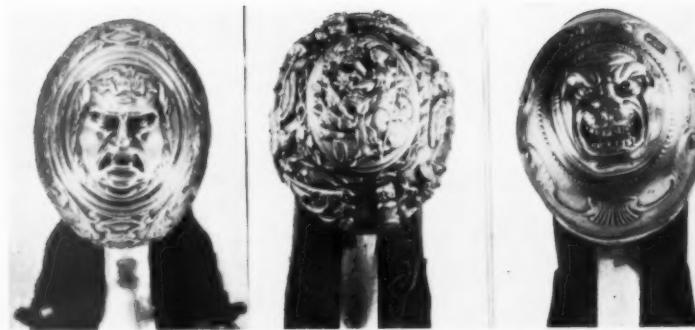


Fig. VIII a. Detail of pommel of double-barrelled pistol by H. Hadley, London.
Silversmith: John King

b. Detail of pommel of Hadley pistol shown in Fig. VII

c. Detail of pommel of brass barrelled pistol by Wilson, London. Silversmith: John King

designed and produced for the occasion.

In general the Hadley pistols show a certain French influence but they are nearer to the usual form of contemporary English pistols of standard quality than any of the other pieces illustrated in this article. The barrels display markedly the Spanish characteristics which English gunmakers so frequently tried to reproduce. They are blued and inlaid with fleur-de-lys and other patterns in gold, while the maker's "poincon" also in gold is inlaid in Spanish fashion on the top of the breech.

It is important to avoid confusing with fine quality presentation pistols, the pistols made for sale in the markets of the Eastern Mediterranean. These latter pistols have at first sight all the richness of fine quality pistols, but on closer observation it will be seen that the decoration is poorly designed and crudely executed. Most of these elaborately ornamented pistols for the Eastern market were made in France, but there was also a limited manufacture of them in England. They are usually recognisable by the presence of a crescent, star, turbaned head or other similar faintly Turkish symbol in the decoration.

By the end of the XVIIth century, English gunmakers had established an international reputation and we find that the numerous fine pieces at Windsor made for the Prince of Wales, later Prince Regent, and eventually George IV, are signed by makers of English birth and are in no way derivative from contemporary Continental work.

THOMAS WILLEMENT

THOMAS WILLEMENT
An Heraldic Artist's Note Book

THOMAS WILLEMENT certainly enjoyed some full-flavoured titles, for not everyone is honoured by two successive monarchs. Yet he was not only officially styled "Heraldic Artist to King George IV," but was also appointed "Artist in Stained-Glass to Queen Victoria." That he was in addition a Fellow of the Society of Antiquaries and a capable writer, can also be verified from standard reference books. Most important of all, however, he was an essential link in that chain of English stained-glass artists which, in spite of many vicissitudes, has remained unbroken from the XIIIth century until the present day. Following the various Peckitts and Prices (who largely worked in enamel), he was a contemporary of the younger Eginton—who also preferred surface painting to the use of full-blooded pot-metal—and although born before, he outlived the brilliant Winston (to whom we owe the first sound books on the subject of glass painting) and if he did not meet, he must have been aware of the young C. E. Kempe—whose earliest windows date from about the 1880's—and to whom, perhaps more than any other craftsman, the duty of keeping the art vital and alive passed.

Recently it was possible to examine one of Willement's MS. "Note books" and since it covers the most productive period of his life, some extracts might interest readers. First, however, a few details regarding the man himself. Born in 1786, he died, at the age of 85, on 10th March, 1871. As in 1845 he purchased the estate of Davington, near Faversham, in Kent, he must have either made, or inherited, considerable wealth. The house, Davington Priory, was of unusual architectural interest, comprising, as it did, both church and house in the one building. Possessors of those excellent compilations—the "Annual Reports of the Central Council for the Care of Churches," will recall that Davington Priory has now passed into the possession of the "Central Board of Finance of the Church Assembly." In the Report for the period 1930-31, is given an account of this fascinating structure, which Willement did not only restore, but left an account of its history in manuscript. It is not made clear in this article who inserted the many medallions of stained-glass, of all periods, in the various windows of the Priory, but it is conjectured that Willement himself was probably responsible for much of this delightful collection.

His "Notes taken in Churches and Various other Buildings" is a stout vellum-bound volume, the paper of which is laid, water-marked (but undated) and is faint bluish-grey in colour. All the leaves are bordered in red and the outside edges are marbled. The entries cover the period 1827 to 1843, and are mainly lists of the heraldry (chiefly in relation to stained-glass) encountered in his visits to churches and other buildings, up and down the country, or a record of his own work. The first entry deals with the heraldic glass executed by himself for "St. Katherine's Hospital, Regents Park," in 1828. Many of the arms are Royal, but others are those of various "Brothers" and "Sisters" of the Hospital, as well as of the Master and Lord Chancellor. A footnote in reference to the arms of "Brother Nicholas" (which were "Argent an anchor sable") reads:

"Brother Nicholas, thinking that this coat was not pretty, had it afterwards altered to 'Gules three demi-men full-faced ppr. holding in their dexter hands on their shoulders a club or'."

Since the underlining is Willement's he must have seen the humour of the situation. But what would the College of Heralds have said to such a quick and unofficial change, and on such a pretext?

A year earlier (1827), although a later entry in the Note Book, records many arms introduced into the windows of the Great Hall of Wadham College, Oxford. These represented numerous persons, ranging from King James I, the co-founder (Nicholas Wadham) and his wife and Sir Christopher Wren, to many doubtless worthy, but to-day almost unknown, clerics. More than fifty arms were inserted; no mean task, as anyone who has leaden up heraldry will easily understand.

On May 15th, 1829, he visited the very beautiful churches of Newark and Grantham, and leaves brief notes, in a microscopic hand, of the heraldry on various monuments. The following day finds him at Deene, Northants (the seat of the Earl of Cardigan), where he faithfully enters all the heraldry carved in stone on

O. *Thos Willement*



THOMAS WILLEMENT'S SIGNATURE AND EX-LIBRIS. The monogram "T. W." was used to sign most of his stained-glass work.

the house; afterwards doing the same meticulous work in respect of the monuments in the church.

May 17th finds him at Lowick Church, Northants. To anyone who knows the beauty and magnificence of this church it is no surprise to find some four pages devoted to this visit. Yet he is by no means certain of the families represented by the arms in the south choir windows, and queries no less than five of his tentative ascriptions. Like later writers, he found one coat reversed, and his blazoning does not always agree with the pictured shields given in "The Genealogical Proofs, etc." of the famous, but fictitious, "Halsted." He carefully goes over the well-known tombs, making excellent sketches to illustrate unusual details, and even notes the heraldry on a solitary roof boss in the north aisle. That he was an heraldic artist first and last, however, is apparent by the fact that he completely ignores the fragments of the magnificent XIVth century "Jesse" Tree in the north aisle, which (together with a portrait of the founder) forms an almost unrivalled series of twelve lights, and is the most important glass in the church. In October of the same year he visits Exeter Cathedral, again making full notes, and in relation to a tomb of the Courtnay family, he introduces a little sketch to show how the legs of the swans—at the lady's feet—are chained together.

Glastonbury has a note dated October 10th dealing with the George Inn, but he really spreads himself at Wells, which he sees on the following day. The account occupies some six pages and is enlivened by many thumbnail sketches. Bristol Cathedral (where an inscription on the pulpit is set down); Rickmansworth, Herts, and Chenes Church, Bucks, complete his entries for the year 1829. Judging by a footnote, he repaired some of the glass at Chenes during 1830.

July, 1830, finds him at Salisbury, where—as a surprise—he has some thirty-nine entries of arms noted in St. Thomas' Parish Church, as against a meagre six in the cathedral! Winchester is visited on the following day, and the account covers the heraldry on the roof bosses of the choir (which the present verger explains so delightfully) as well as that of tomb and window. The Hospital of St. Cross also claimed his attention, though in view of the singularly brief entry, he may perhaps have found the free beer even more attractive! A reference to Ledbury is "from Westmacott" and does not suggest that he visited this strange building where tower and church have only nodding acquaintance with each other.

Some most exhaustive notes are devoted to Charlecote Hall, near Stratford-on-Avon, where he records all the armorial glass (dated 1558) as well as detailing the work executed by himself—made to match the XVIth century work—and which was of considerable extent. One of Willement's largest windows, by the way, was done for the Church of St. Peter at Hampton Lucy nearby, and in view of the amount of work carried out in this

APOLLO

locality, his relations with the Lucy family must have been very cordial. At least eight pages are taken up by his Charlecote notes. Also in 1830 he did some important work in Peterborough Cathedral. This was concerned with the painting of arms on the "new" screen—a rather unusual type of job for him—and is the only example recorded.

On February 25th, 1831, he is at Stamford, first visiting Browne's Hospital (as did the celebrated William Fowler of "Mosaic Pavements" fame) and afterwards "the church on the south side of the bridge." On the 26th of the same month he sets down much interesting matter respecting the church of Orton Longueville, Hunts, where he includes "Achievements hanging up." This presumably refers to Hatchments, and although he does not mention such heraldry elsewhere, it was probably existent in every church he entered. The same day sees him again back at Peterborough where he finds time to execute some pleasing little sketches. In May he travels to Beverley Minster, but is silent after that until December, when he turns up at Bristol Cathedral.

Entries do not occur again until 1835 when he has some good notes on the heraldry of Norbury Church, Derbyshire, whilst the last entry deals with St. George's Chapel, Windsor. The very full notes possibly formed the basis of his later book on this Chapel.

Heraldically, Willement's notes are interesting and he saves much space by the system of shorthand he uses. In respect of Lowick, for instance, it is not easy, at first, to read "G. bezanté $\frac{1}{4}$ " as "Gules bezanté a canton ermine". His labels are always indicated by a microscopic fork with three teeth and chevrons by a small A. Like Barron, he is not in full accord with the ancient names for heraldic colours, since, although he uses "A" for argent, he prefers "B" for azure, ignoring alike the more usual "Az" and "Ar". This, however, is not so pronounced as in one of his books, where he discards all the heraldic colours and metals, substituting for them the ordinary English words of blue, black, gold, silver, etc. Such usage would certainly have pleased the one-time Maltravers Herald, whose biting tongue on the subject of heraldic nomenclature is still remembered by readers of "The Ancestor."

Willement's publications are not often met with to-day, but perhaps one of the most interesting of them is the privately printed volume, dated 1840, which lists the glass executed by himself. This covers all his work from 1816 onwards, but unfortunately ceases at 1840. After that date, however, he carried out many more contracts (including a window for Rugby School Chapel). Reading this catalogue, one is struck by the immense number of jobs undertaken, as well as by their wide geographical distribution. Although much was executed for churches, almost as much was carried out for private mansions, and he seemed a particular favourite with the Peerage. Willement also did considerable repair work. He liked, and used, pot-metal well, and although his detractors accused him of bad drawing, this was more often due to his love for the archaic figures of an earlier age than of any incapacity to design. At the same time, it must be admitted that his "picture" windows were few in number. Perhaps his correct status may best be set down by taking a little from each of his Royal titles, and describing him as an "Heraldic Stained-glass Artist." This is both concise and true, since his heraldry was artistic and accurate, whilst his glass was (considering the age in which he worked) excellent.

Winston's appreciation, given in a footnote to p. 213 of Vol. I of his "Enquiry" (1847) is just and balanced. It reads:—

"Of all modern work the most difficult to be distinguished from the ancient, are Mr. Willement's heraldic glass-paintings, whether in respect of their design or their execution. So thoroughly has he imbibed the spirit of the ancient draughtsman, that the quaintness he imparts to his work has a truly original air."

H. T. KIRBY

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ANSWERS TO ENQUIRIES

H. D. (Bath). Of the coat of arms shown on the stained glass panels, the one which is blazoned—Azure, a fesse ermine between six sea-mews' heads erased argent—was granted in 1504 to a family named Spencer, of Warwickshire, and was also borne by a branch of that family living in Northamptonshire. Although the coat is not the historic Despencer coat, now borne by the Earl Spencer of Althorpe, the attribution referred to in your note is not unreasonable when it is remembered that the first

Lord Spencer of Althorpe was descended from the house of Spencer who held the patrimony of Wormleighton in Warwickshire, and of Althorpe in Northamptonshire for centuries. The Spencers of Cannon Hall, Yorkshire, was another family who bore the azure coat of the glass panel, and these arms are seen to-day on the quartered coat of the family of Spencer-Stanhope who came into possession of Cannon Hall in the XVIIth century through the marriage of Walter Stanhope, Esq., of Horsforth, with Anne, the daughter of William Spencer of Cannon Hall. According to Burke's *Landed Gentry* "the only son of his marriage, Walter Stanhope of Horsforth, M.P., assumed, by Sign-manual, the additional surname of Spencer, as heir to this uncle, John Spencer." Burke's armorial gives yet another family of Spencer, the Spencers of Bramley Grange, co. York, bearing the same coat, but they differenced it with a fesse wavy. These Spencers are described as being a younger branch of the family of Spencer of Badby, in Northamptonshire, who first settled in Yorkshire about the middle of the XVIth century, and from this family descended William Spencer of Attercliffe Hall and Bramley Grange, co. York, who married Margaret, the daughter and heir of Henry Eyre, of Bramley Hall, by Sarah his wife, daughter and co-heir of John Bolle, of Thorpe Hall, co. Lincoln. These two families, the Spencers of Cannon Hall, and the Spencers of Bramley Grange, were no doubt at one time connected in some way, as shown by the similarity of their arms.

A high light is thrown on the Spencer coat from an account of Yarnton Church, Oxon., in the Parochial Collections of Anthony A. Wood and R. Rawlinson, and transcribed by the Rev. F. N. Davis for the Oxfordshire Record Society. The following is the illuminating passage:—"In the north window of the Church is: Azure, a fess ermine between six seamews' heads erased argent. This coat was first taken by Sir John Spencer of Wormleighton in com. Northamp. Kt. who died 1521 as it appears in a writing dated 20 Henry 7 to which are the said arms in wax hanging. He was, as it seems, altogether ignorant of the right he had to bear the ancient arms of the Spencers from whom he was descended. The occasion of this error was because his grandfather, John Spencer, forbore to use the arms of his father, Henry Spencer, viz., the two frets with a bend charged with escallops, and took his mother's arms (Lincoln) who was an heiress, and bore them as his own in the first place, as appears by some seals.

"The aforesaid coat of the seamews first taken by Sir John Spencer was borne after his death by his son Sir William Spencer of Althorpe in com. Northamp. who died 20 June 24 Henry 8. Also by his grandson Sir John Spencer of Althorpe who died 1586. But his great grandsons Sir John Spencer of Althorpe who died April 1600, and Sir William Spencer of Yarnton who died 1608, reassumed the old coat, viz., frets and escallops which their successors use to this day. Note that Hen. Spencer of Badby, co. Northampton, whose last will was dated 17 Ed. 4 an. 1476 marrying the daughter and co-heir of Lincoln, his sons John Spencer of Wormleighton and Hodnell, Thomas, Will. and Nicholas bore the arms of Lincoln and so did also William Spencer of Wormleighton his grandson, but his great grandson John aforementioned knowing those arms to come by his mother's side took up the bearing of the seamews."

Charlecote Cup. On page 260 of November APOLLO it was reported that the history of the cup was unknown, the only clue being the initials R.E. pounced on the bowl and that there was no trace of any marriage between a Lucy and a family having the initial E. In looking into the Spencer enquiry above, it was discovered that a daughter of Richard Empson, militis, married William Spencer of Wormleighton and another daughter married a Lucy; the reference being "Thomas Lucy de Charlicote m. Eliz. filia Ric. Empson." This looked like the R.E. in question until it was discovered that Sir Richard Empson's stormy career finished with his head falling by the executioner's sword in 1510. The cup bears the London Hall-mark of 1524-5.

The arms on the second glass panel—Ermine, a chevron per pale or and sable—were the arms of Thomas Edwards of Bristol, of whom not much is recorded, but it is known that he was in possession of the manor of Clapton, co. Somerset, in 1690, and that he was the donor of a benefaction to the parish of Charlton Musgrove in the same county. These arms were also borne by the family of Cosyn of London, and were also granted to the family of Cosyn of Newcastle in 1647, but with the chevron engrafted for difference.

The third glass panel shows a coat which may possibly be the Aylmer coat of arms, which is: Argent, a cross sable between

ANSWERS TO ENQUIRIES

four Cornish choughs; proper. There appears to be no instance in any armorial of a coat having a cross between four storks or herons. It is a pity the tinctures on this panel are so indistinct, but the cross appears to be black, and is a clue for further investigation. Neither of the three coats of arms seems to have any bearing on one another, nor do they appear to pertain to the Horde family who lived at Cote or Coate so long.

Holman (Book-plate). The arms to the dexter of the impaled coat of the book-plate were granted in 1608 to the family of Holman living in Devonshire at that time. These arms are blazoned: Vert, on a chevron between three pheons or gouttes-de-sang, and are very similar to the coat borne by George Holman of Warkworth, Northants, whose daughter married the second Viscount Stafford and who bore the same arms but with no charge on his chevron. Another family, the Holmans of Banbury, Oxon., had for their coat—Vert, a chevron or between three pheons argent—the tincture of the field remaining the same as for the coat of the Devonshire Holmans, but with the metals of the pheons and chevrons reversed. The Holman crest as seen in the book-plate is blazoned: a bow and arrow, the bow erect and drawn, the arrow fesseways on the bow, all or. There is no record to hand of the coat to the sinister of the shield, but as the arms are tricked it appears to be: Argent, on a chevron gules between three boots sable spurred gules (perhaps or), a lion passant or. Another family of Boote bore for their arms: Argent, three boots sable, tops or; and another: Argent, three boots sable, turned down gules.

J. W. H. (Benton). Your query is strangely coincident with the one above, for the crest on the quill cutter (a silver round box made with the sides to turn round with spikes all round) is the Jerningham crest; the Stafford knot below the crest shows the kinship of the Jerningham family with the Stafford Howards. From the time of the Sir William Jerningham, the 6th Baronet, who became on the death of his cousin Lady Anastasia Howard, but for the attainer, the 7th Baron Stafford, each heir to the Jerningham baronetcy became heir also to the barony of Stafford. Lady Anastasia Howard was the great-granddaughter of the 1st Viscount Stafford, the innocent victim of the monstrous perjury of Titus Oates, her mother being the daughter of George Holman, Esq., and Lady Anastasia his wife, who was the tragic Lord Stafford's fifth daughter.

Knots of silk cord entwined in various ways were adopted as armorial bearings at a very early date, and there are many evidences of the Staffords making use of the knot as a badge in the XVth century. There is a seal, dated 1437, of Joan Stafford, Countess of Kent, showing her shield encircled with a cordon of Stafford knots. Humphrey Stafford, 1st Duke of Buckingham (1402-1460) was reported to have had 2,000 knots made as badges for his livery; and later, his grandson, Henry Stafford, 2nd Duke of Buckingham, is said to have attended the coronation of Richard III in great magnificence, his numerous retainers all bearing on their livery the Stafford knot.

Spillman (Friern Barnet). Thank you for your letter offering your collection of Liverpool wares at a nominal sum for the benefit of the Liverpool Museum. If you care to let me have a list of pieces and prices, I will send it on to the Acting Director; or, if you prefer, you can send it direct. The address is at present: "Acting Director, Liverpool Museum, Galtaenan, Trefnant, Denbigh."

Fanshawe (Nottingham). The initials B.F.B., under a crown, constitute the mark of the Worcester factory under the management of Barr, Flight and Barr. Dr. Wall died in 1776, and in 1783 the whole plant was purchased by Mr. T. Flight, a merchant of Bread Street, London, for £3,000. Five years later the factory received much encouragement from George III and Queen Charlotte, and the word "Royal" was prefixed to the title of the firm. It would be about this date that the crown first appeared as a mark. In 1793, Martin Barr became a partner, and later the partners were Joseph Flight, Martin Barr and Martin Barr, Junior. I would suggest the date of your marked piece as between 1793 and 1829.

Sutton (Crosby). The Crosby plaque, which you have seen mentioned in your local paper, was a flat plaque of delft, 2 feet 7 inches by 1 foot 8 inches, decorated in blue with a picture showing the River Mersey in the foreground, fields, and houses, with figures, cattle, horses, etc.; and on the left a glimpse of the old Crosby mill. A ribbon at the top bore the words, "A West Prospect of Great Crosby, 1716." This was the earliest dated piece of Liverpool delft known, and it was probably made

by Alderman Shaw, an early local potter. Unfortunately, this unique specimen was destroyed in the blitz and consequent fire at the Museum.

Jamieson (Birmingham). The connection between Copeland and Spode which puzzles you is easily explained. Josiah Spode started a manufactory about 1770, and engaged Copeland (who was a native of Stoke though living in London) to sell his wares to his London customers on commission; and a warehouse was taken in Cripplegate, London, for this purpose. Trade increased and Copeland, now a partner with Spode, took larger premises. The original Spode, his son and grandson all died, each in turn controlling the pottery manufactory, and in 1833 the entire concern was purchased by William Taylor Copeland, who only then became a potter as successor to Spode.

S. C. (Bradford). The Schreiber Collection was presented to the South Kensington Museum in 1884. This valuable contribution to ceramic history was made in the latter half of the XIXth century by Charles Schreiber, Esq., M.P., and Lady Charlotte Elizabeth Schreiber, as a result of researches both in England and on the Continent. The catalogue and that of the Herbert Allen collection (also at the Victoria and Albert) form valuable works of reference for the collector.

Webster (Todmorden). Blue Dash chargers are so called because of the blue (sometimes yellow) strokes or dashes round the edge, lying outwards. They are deep dishes with a tin enamel on the face, usually decorated in blue, red and/or yellow. Favourite subjects were Adam and Eve, flowers, fruit and foliage, Royal personages and equestrian figures. They were made chiefly in London and Bristol, and dated specimens range from 1602 to the early XVIII century.

H. N. (Windermere). I have a pair of pewter spoons which appear to be rather unusual. A rough sketch of it is enclosed showing the mark as well. Can you tell me anything about them?

The President of the Pewterers' Society, Mr. Roland J. A. Shelley, to whom one of the spoons was sent for inspection, says: "in my opinion the spoon is modern (it is in perfect condition with no signs of wear as would be expected from an antique specimen) and was probably brought home by a holiday-maker, in pre-war days, from Belgium or Holland. I have never seen an antique pewter spoon with a *round* bowl, nor an illustration of one, but I have seen Dutch modern spoons with round bowls."

The unearthing of a single rare specimen would be a triumph; a pair, so found, might agitate the heart-beats of the most profound scholar.

The leading books on Pewter are: *Old Pewter—its makers and marks*, H. H. Cotterell; *Old Base Metal Spoons*, Hilton Price; *Scotch Pewterers and Pewter Ware*, Ingleby Wood; and the recent paper read by Roland J. A. Shelley on "Wigan and Liverpool Pewterers" should be added to the list.

G. A. U. (Bristol). The Nattier-Rosalba is unlikely, it is thought, to be an oil copy of the Rosalba-Carrera pastel. It is more likely to be an original Nattier. As the Venetian's pastel method established Rosalba and made him the model for La Tour it might easily follow that his work was copied. The evidence against this is that the copy is not followed at all faithfully (the hand position and the arrangement of the background differing substantially). Copyists invariably remain slavish in their reproduction of the original work. This really dismisses the copy of a Rosalba theory; also that Rosalba used oil for the same subject. Which does leave the possibility of Nattier working on the same subject. The Pompadour so loved to be painted that she may have sat simultaneously to the two artists.

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COVER PLATE

The Bow red and grey squirrels illustrated in colour on the cover of this issue and now in the possession of Boswell and Ward, 30 Dover Street, London, W.1, are examples of the scroll-shaped bases showing the deep pink lines which are characteristic of Bow as distinguished from Chelsea. These scroll-shaped bases were not made until after 1755, before which date the solid bases were used. These particular models were probably copied from the early Meissen productions and have rarely if ever been seen before, the Meissen models having solid bases. The more rare of the two figures is the grey squirrel, which is undoubtedly a very exceptional model.

SALE ROOM PRICES

October 30, November 1, 6, 16, 20, 23 and 30. Porcelain, Pictures and Musical Instruments, PUTTICK & SIMPSON: Figure of a Loka Pala on a bull, Tang, £18; and model of a horse, £19; complete suit of armour, Elizabethan, £16; square vase, Han, £41; violin, ascribed Gabrielli, £50; one to Hieronymus Amati, 1695, £145; one by Luigi Marconcini, 1793, £115; one by J. B. Roger, 1707, £140; and Petrus Guarnerius, £190; Derby figure, Syntax, £18; Capo monti circular plaque, £23; Berlin group, Bacchus, £22; Dresden group of figures seated at a repast, £52; pair kingwood commodes, £60; Flemish school, figure subjects, £140; L. Belanger, 1796, £72; twenty-eight figures of the Monkey band, £67; Sheraton mahogany sideboard, £50; number of violins—Joseph Gagliano, Naples, 1767, £90; Dominicus Montagnana, 1737, £70; Joannes Gagliano, 1702, £42.

November 28 to January 10. Furniture, Porcelain and Silver, ROBINSON & FOSTER LTD.: Mahogany sideboard, £50; pair Chippendale elbow chairs, £65; Empire wardrobe, £78; old mahogany dining table, £84; decorated display cabinet, £92; eight oak chairs and sideboard, £363; The Ark on Mount Ararat, R. Savery, £84; The Annunciation, Italian, £84; The Salutation, Hans Fries, £220; oak court cupboard, £48; six mahogany shield back chairs, £55; 11 Regency black painted chairs, £79; Georgian breakfront wardrobe, £103; mahogany tallboy chest, £40.

December 4. Chinese Porcelain, CHRISTIE'S: Square famille verte teapot and cover, K'ang Hsi, £262; spherical perfume case, Ch'ien Lung, £79; three pieces Ming—reclining horse, £168; similar one, £210; group of lady and boy, £157; six examples K'ang Hsi—pair figures kylin, £252; pair famille verte men riding kylin, £467; group two boys, £159; wine ewer and cover, £173; pair globular vases and covers, £252; pair powdered blue beakers, £136; group two boys, Ming, £525; figure of a sage, £542; twelve examples eggshell Yung Cheng—saucer, dish and a plate, £157; saucer dish, £336; another, £336; deep plate, £105; and saucer dish, £173; and plate, £218; two deep plates, £315; saucer dish, £199; and a plate, £165; two dishes from the Trapnell Collection, £346; a plate, £121, and pair bowls, £567; pair painted bottles, £157; oviform vase, £120; two lavender blue bowls, £169; apple green crackle bottle, oviform jar, £138; sang de boeuf globular jar, £110.

December 13. Decorative Furniture and Porcelain, CHRISTIE'S: Pair Chelsea groups, emblematic of the Seasons, £205; pair walnut writing chairs, £65; Chippendale armchair, £71; Adam mahogany sideboard, serpentine, £252; winged bookcase, £126; set three Chinese vases, and pair bottles en suite, £89; Regency mahogany sofa table, £94; six Chippendale chairs, £82; and single armchair, £89; pair small Chippendale tables, £157; and another pair, side, £92; old English writing table, £103; Louis XVI writing table, £142; suite Louis XVI gilt furniture, four fauteuils and twelve chairs, £267; Cassone, Florentine XVth century, £74; panel Flemish tapestry, Benson Collection, XVIIth century, £378; Sheraton sideboard, £126.

December 14. Pictures, Old Masters, CHRISTIE'S: Men-o'-war, P. Monamy, £131; and similar, D. Serres, £131; The Immaculate Conception, B. E. Murillo, £483; and His Flight into Egypt, signed "Bme Murillo f." £3,300; The Madonna and Child, Palma Vecchio, £205; Peasants Feasting and Merrymaking, Giles Tilborth, £525; Portraits of Lady Don and her Granddaughter, Mary Don, both in white dresses, Sir H. Raeburn, £2,730; The Coronation of the Virgin, Taddeo Gaddi, £325; John Tait of Harvieston, grandfather of Archbishop Tait, Sir H. Raeburn, £577; Portrait of Lady Hamilton as the Comic Muse, robed in white muslin, George Romney, £315; Man-o'-war in a Storm, L. Bakhuizen, £294; Lake Scene with an Angler, R. Wilson, £304; Pastoral Figures, with animals in landscapes, signed and dated 1775, gouache, a pair, L. le Sueur, £451; Four o'clock in Town and Four in the Country, a pair, drawings, T. Rowlandson, £346; Flowers and Fruit, a pair, Rachel Ruysch, £241; A Woody Landscape, Salomon Van Ruisdael, £210; Village Scene with a Rommel Pot Player and numerous figures, P. Breughel, £388.

December 17. Objects of Art and Vertu, CHRISTIE'S: Self-portrait of John Smart, three-quarter face to the right, in blue coat, yellow vest and white stock, signed with initials and dated 1802, the reverse set with the artist's initials, £325; A Court sword, the blade chased with Eastern figures and arabesques, with the Arms of Philip V of Spain, £136; Meissen porcelain

snuff-box of rectangular form, the Louis XVI gold mounts chased with conventional scrolling foliage, £241; Louis XV oval gold snuff-box, Paris, 1771, Julien Alaterre, Fermier-general, fitted leather case, £367.

December 20. Decorative Furniture and Oak, CHRISTIE'S: Six Cromwellian oak chairs, with turned beaded front legs, backs covered with brown leather, £283; William and Mary lacquer cabinet, with folding doors, on gilt wood stand, £231; Elizabethan oak table, 12 feet, £147; Elizabethan oak bedstead, with head carved with caryatid figures, £231; pair oak trestle tables, 10 feet, £100; Chinese 12-leaf lacquer screen, with long inscription at the back, £100.

January 2, 1946. Silver, including the property of Sir Wathen Waller, Bart., removed from Stone House, Warwick, the Most Hon. the Marquess of Tweeddale, and other Collectors, CHRISTIE'S: Four oblong entrée dishes, 1808-09, £160; four 1819, £115; twenty-four dinner plates, J. McKay, Edinburgh, 1816, £310; forty-eight the same, Edinburgh, 1877, £350; four small circular dishes, H. Waldron, Dublin, 1750, £98; four plain circular two-handled sauce tureens and covers, D. Scott and B. Smith, 1803, £130; two circular gadrooned entrée dishes with ring handles, 1799, £100; oval tea tray, 1808, £215; epergne, Thomas Powell, 1762, £240; two-handled cup and cover embossed and chased with a coat-of-arms, Parker and Wakelin, 1766; the cup is said to have been presented by the East India Company to Admiral Howe after the naval victory of June 1st, 1794, £175; copy of the Warwick vase, 1823, £100; pair of candelabra, stems John Green & Co., Sheffield, 1803, the branches London, 1809, £195; four table candlesticks, James Green & Co., Sheffield, 1817, £130.

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CURRENT SHOWS & COMMENTS

—continued from page 28

the breaking point with the long line of the European tradition in painting, the point where it turned from nature to the anarchy of the subjective? Looking at the Pissarro paintings and at some pictures remembered of old which I saw in an Exhibition of the Hampstead Artists: some exquisite Constables, Varleys, and Linnells and Blakes, and then Gilman, Sickert, Ginner, Robert Bevan—whose "Cab-Yard, Morning" delighted me as it did when I first saw it more than twenty years ago—I thought it might have been. But the subject must wait.

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Urgently required for an American Library a complete set of APOLLO for the year 1945. The Editor will be very glad to hear from anyone who may be disposed to part with their set. An additional copy for September, 1945, is also needed.

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COLLECTORS' QUESTS

Private Collectors may come across the specimen they are seeking with the help of a small advertisement in the Collectors' Quests column. The price is 30/- for three insertions in successive issues of about four or five lines. Single insertions are 12/6 each, but three or more are advised. Particulars of the specimen required should be sent to the Advertising Manager, 34 Giebe Road, Barnes, London, S.W.13. Telephone: Prospect 2044.

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ARMORIAL BEARINGS

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.